Trobairitz

Ensemble for Early Music

presents

Muses & Sirens of the Italian Renaissance



Wednesday, May 29, 2002 8:00 pm, Convocation Hall

Program

Queens and Courtly Ladies

I. At the Court of Love

Tant que vivray Au pres de vous Passamezzo

Ostinato vo' seguire

Claudin de Sermisy (c.1490-1562)

Sermisy

Anonymous

Bartolomeo Tromboncino (c.1470-c.1550)

II. Songs for a Duchess

J'ay Pris Amours Branle Arboro Son Vale diva, vale in pace

Johannes Martini (c.1450-1497) Emmanuel Adriaensen (c.1530)

attr. Isabella d'Este (1473-1539)

Tromboncino

Poets and Courtesans

III. I Will Give You Pleasure

Jouyssance vous donneray Quando Amor La Gamba Quella Bella e biancha mano In Qual Parte del Ciel in Qual Idea

Sermisy Phillippe Verdelot (c.1485-c.1530), arr. Willaert

Vincenzo Ruffo (1508-1587)

Antonio Caprioli (c.1510)

Perissone Cambio (1547)

INTERMISSION

IV. The Pains of Love

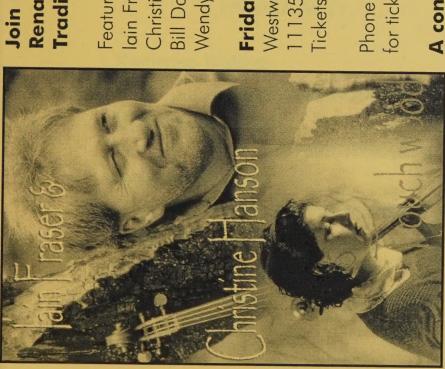
Sciocco fu'l tuo desire Ancor che col Partire Tre leggiadre Ninfe Per che Piange Fuggi, fuggi Adriano Willaert (c.1490-1562)

Cipriano de Rore (1515-1605)

Anonymous, Bottegari Lute Book (1574)

Marchetto Cara (c.1465-1525)

Verdelot, arr. Willaert



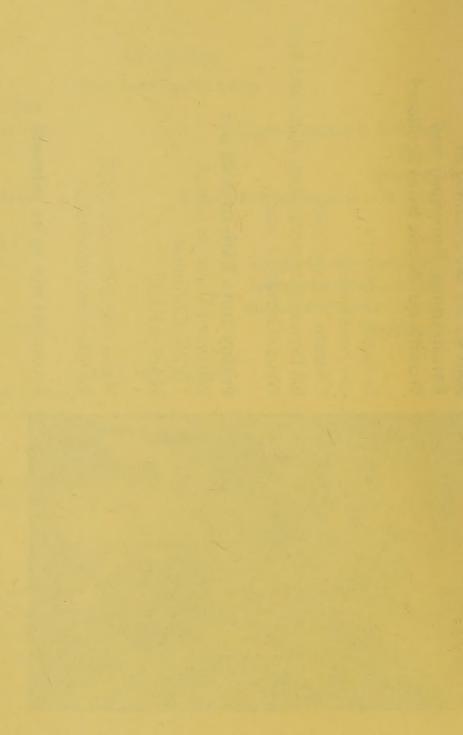
Join us for an evening of Renaissance, Baroque, and Traditional Music from Scotland

Featuring Scotland's lain Fraser, fiddle Christine Hanson, cello Bill Damur, renaissance lute, guitar and flute Wendy Gronestad, voice

Friday June 28th at 8:00 pm

Westwood Unitarian Church 11135-65 Avenue Tickets \$10.00 Phone 988-6924/436-3339 for tickets and information.

A concert not to be missed!



Virtuosas of the Concerti di donne

V. To Sing with the Muses

O dolc'e vago

SeGU'A RINAscer' LAURA
Dolce mio ben dolce colomba mia
La Brava
O come è gran martire

Paolo Virchi (1584)
Baldassar Donato (1568)
Ruffo
Claudio Monteverdi (1592)
Anonymous, Bottegari Lute Book (1574)

Please join us in the Arts lounge for refreshments after the concert

Trobairitz is . . .

Katherine Wallace

soprano, lute, recorders

Wendy Grønnestad

mezzo-soprano, recorders

Joy-Anne Murphy

mezzo-soprano, recorders, percussion

Patricia MacKenzie

harp, percussion

Christine Hanson

cello

In the dedication of Phillipo Monte's first book of 3-voiced madrigals (1582), the publisher Gardano addresses female singer and songwriter Madalena Casulana as "the Muse and Siren of our age." The dual image of Muse and Siren was a common epithet for female singers of sixteenth-century Italy. We know the names of over 60 prominent female performers from this last century of the Renaissance. While audiences were enchanted by their divine voices, composers and publishers dedicated their works to these inspiring singers.

At the turn of the sixteenth century, the duchesses of Northern Italy —Isabella d'Este of Mantua, Lucrezia Borgia of Ferrara, Elisabetta Gonzaga of Urbino and Beatrice d'Este of Milan— established brilliant courts where the most cultured poets, artists and musicians and courtiers gathered for evenings of witty conversation and music. In this setting, the French chanson evoked the legendary Medieval Courts of Love presided over by Eleanor of Acquitaine and Marie de Champagne. The works of Claudin de Sermissy, the foremost chanson composer, enjoyed immense popularity, as a painting of "Three Young Women Performing Jouyssance vous donneray" (Flemish c.1530) attests. The Northern duchesses also championed a new Italian secular vocal genre, the frottola. Two of the most important frottolists of the early sixteenth-century, Bartolomeo Tromboncino and Marchetto Cara, were employed by Isabella d'Este and Lucrezia Borgia. The duchesses and court ladies listened to Cara and Tromboncino perform for the court and sang their songs in their own chambers. Some even tried their hand at composing frottole themselves. In a letter of 1494, poet Antonio Tebaldeo praises a frottola written by Isabella d'Este, which scholars have identified as Arboro Son.

This high standard of musical culture was carried on in the many salons and academies hosted throughout Italy in the mid cinquecento. The women who frequented these intellectual ridotti were most often poets, intellectual or artistically-minded women, or courtesans. Famous cortegiane honeste such as Veronica Franco and Tullia d'Aragona sang and played the lute, enchanting their male audiences with their seductive singing. In fact, lute song performance was so prominent a part of the courtesan's persona that the lute became a symbol for prostitution in seventeenthcentury iconography. Composer Adriaen Willaert was especially charmed by the Venetian singer Polissena Pecorina (who may or may not have been a courtesan), and he arranged a collection of madrigals by Verdelot, including Quando Amor and Fuggi Fuggi, for her to sing. The ballatamadrigal Sciocco fu'l tuo desire (1544), which is couched in the invective of a woman called "Chiara" who rails against the folly and ills of a noble lover, may also have been performed by Pecorina in Willaert's Venetian academy. Poetess Gaspara Stampa was another popular performer in Venetian salons, and composer Perrisone Cambio dedicated his Primo libro di madrigali a quatro voci (1547) to Stampa, saying, "no woman in the world loves music as much as you do, nor possesses it to such a rare degree. And thousands upon thousands of fine and noble spirits attest to this, who, having heard your sweet harmonies, have given you the name of divine siren, remaining over time your most devoted servants, among whom I am as devoted as any."

Women not only sang, but also played instruments, the harp, lute, and viol being the most popular among those thought 'suitable' for women. Duchess Eleanora d'Aragona played the

harp, as did soprano Laura Peverara. Song titles such as *Tre leggiadre Ninfe* and *Quella bella e biancha mano* (which may be a reference to lutenist Franceschina Bellamano) link women performers to instrumental pieces. References in the payrolls of Lucrezia Borgia and letters from Marchese Federico Gonzaga which refer to "Paula Poccino and her recorder-playing companions" attest that women also played wind instruments; although recorders, shawms, trumpets and trombones were generally discouraged as being 'unfeminine' or lower class instruments. Vincenzo Ruffo wrote many pieces for recorder trio and quartet, as well as contributing a madrigal to the anthology compiled for Soprano Laura Peverara.

By the end of the sixteenth century, female singers had gained immense popularity. Courts in Ferrara, Mantua, Rome and Florence were establishing women's vocal ensembles, or concerti di donne, and composers from Clauido Monteverdi (whose third book of madrigals, 1592, which includes the beautiful O Come Gran Martire, was dedicated to the Ladies of Ferrara) to Florentine nobleman and poet Baldassar Donato wrote pieces for these famous virtuose to sing. In his First Book of Madrigals à 5, Paolo Virchi, court organist at Ferrara, cites the chamber singers of Ferrara as the source of his inspiration and reputation: "I do not attribute [the success of my madrigals] so much to my own artifice as to the sweetness of the voices of the Illustrious Ladies who sing them." Virchi sets a madrigal which puns on the name of the four members of the Ferrarese concerto, Anna Guarini, Laura Peverara, Livia d'Arco, and Tarquinia Molza, SeGU' A RINAscer LAURA e prenda L'ARCO. In a letter of July 9, 1580 Courtier and basso Giulio Cesare Brancaccio writes to Duke Alfonso, the concerto's patron, saying, "in the service of the ladies of your court, I had put together some not unpleasant arie di sonetti and canzone villanesche that would not have been found displeasing." We conclude tonight's concert with such a piece from the Bottegari Lute Book, O dolc'e vago e dilettas' Aprile, which invites us all to come and sing with the Muses on the plains of Helicona.

Thank You to ...

Russ Baker, Stella Chooi, Bill Damur, Darryl Dewalt, Gary Grønnestad, Margaret Grønnestad, Beth Lim, Ada Moyles, George Murphy, and The University of Alberta Department of Music.

TRANSLATIONS

Tant Que Vivray en age florissant Je serviray d'amour le dieu puissant En faitz, en dietz en chansons et a cordz.

Son aliance
C'est ma fiance
Son cueur est mien
Le mien est sien.
Fi de tristesse
Vive liesse
Puis qu'en amours,
Puis qu'en amours
a tant de biens

Par plusiers jours m'a tenu languissant Mais apres dueil m'a faict rejouissant Car j'ay l'amour de la belle au gent corps Son aliance

Au Pres de Vous secretement demeure, Mon povre cueur, sans que nul le conforte, Et si languit pour la douleur qu'il porte, Puis que voulez qu'en ce tourment il meure.

Ostinato vo' seguire
La magnanima mia impresa
Fa mi' amor qual voi offesa
S'io dovessi ben morire
Ostinato vo' seguire
La magnanima mia impresa.

Fame ciel fame fortuna
Bene o mal como a te piace.
Né piacer né ingiuria alcuna
Per a vilir mio far più audace.
Ché de l'un non son capace,
L'altro più non po fugire.

As long as I live in flourishing strength, I shall serve love, the all-powerful god, with deed, word, song and harmony.

His trust
Is my faith;
His heart is mine,
And mine is his.
Fie on sadness,
Long live gladness,
Since in love,
Since in love
One has so much felicity.

For many days did did languish
But after hardship, I now am happy,
Since she with the fair body now loves me.
This alliance

Near to you I secretly linger, My poor heart, without comfort Languishes for the pain it carries Because you wish to keep me in torment.

I shall resolutely pursue
My noble enterprise.
Love would do me great wrong
If I were indeed to die.
I shall resolutely pursue
My noble enterprise.

O heaven, O fortune
Send me good or ill as you will
For neither pleasure nor pain
Will strengthen or weaken my resolve.
For I cannot have more of one,
Neither can I escape the other.

Vinca o perda io non attendo De mia impresa altro che honore. Sopra il ciel beato ascendo S'io ne resto vincitore. S'io la perdo alfin gran core, Mostrarà l'altro desire.

J'ay pris amours a ma devise Pour conquerir joyeuseté. Heureux seray en cest esté Se puis venir a mon emprinse.

S'il est aulcun qui me'n deprise, Il me doit estre pardonné, J'ay pris amours . . .

Il me semble que c'est la guise Qui n'a riens il est debouté Et n'est de personne honnoré: N'esse pas droit que j'y advise?

J'ay pris amours . . .

Arboro son che li mei rami persi Lo tronco m'e sicato e la radice. Le foglie quasa da venti diversi, Li frutti ho perso misera infelice. Me legno taglia la gente diversi. Misero me che mal al mondo fece. Fortuna sotto rota m'ha sosi O tristo a chi fortuna contradice.

Vale diva vale in pace,
Che propitio el ciel te sia.
Vale diva vale in pace,
Che propitio el ciel te sia.
Se ben parti più che pria
Tua memoria in mio cor giace.
Vale diva...

Whether I win or lose,
I do not hope from my enterprise
Other than honour.
If I win, I shall ascend to heaven blessed.
If I lose, great courage
Will have shown a great heart.

I have chosen Love as my banner To fight for joy. I shall be happy this summer, If I can succeed in my enterprise.

If anyone despises me for this I ought to be forgiven.

I have chosen Love . . .

It seems to me that this is how it is He who has nothing is cast out And is respected by no one; So is it not right that I should aim high?

I have chosen Love . . .

I am like a tree that has lost its branches,
The trunk is stripped and the roots dried out,
The leaves are blown about by many winds,
The fruit is lost, o miserable, unhappy tree!
My wood has been cut by different people.
Alas, what evil have I done to the world?
Fortune has crushed me under her wheel:
O sorrow, for me whom Fortune opposes.

Farewell goddess, go in peace,
May heaven smile upon you.
Farewell goddess, go in peace,
May heaven smile upon you.
Though you depart, more than before
Your memory shall dwell within my heart.
Farewell goddess...

Lieta sia tua di partita, Lieti sian tutti i toi passi. Solitaria sia mia vita, Sol fra boschi al pestri e lassi. Tu te parti e qui me lassi. Fatto sia quel che a te piace. Vale diva...

El celeste e colce riso
Che me prese, e'l tuo bel sguardo
Fatto m'ha da me diviso,
Tal ch'ognhor aghiaccio et ardo:
Nel mio cor firmato ha il dardo
Amor pravo e pertinace.
Vale diva . . .

Poi ch'el tuo corso fatale
Te conduce in altra parte,
Non scio dir altro che vale,
Ben che 'Vale' el cor mi sparte;
Prego voglie ricordarte
Del mio amor tanto tenace.
Vale diva . . .

Se in tuo petto casto e degno Amor può con sua gran forza, Prego lassi qualche segno Ch'el mio foco alquanto asmorza; Vanne poi che'l ciel ti sforza, Ben che assai mi pesa e spiace. Vale diva...

Jouissance vous donneray,
Mon Amy et vous meneray
La ou pretend vostre esperance.
Vivante, ne vous laiseray;
Encores quand morte seray
L'esprit en aura souvenance.

May your going be joyful,
And joyful be your paths.
My life shall be solitary
Alone in the sad mountain woods,
For you depart and leave me here.
Let it be as you will.
Farewell goddess...

That sweet and loving smile
And your glance that so bewitched me
Have so severed my heart
So that I burn and freeze each hour:
Love has set a seal upon my heart
With his sharp and cruel arrow.
Farewell goddess...

Because it is your destiny
That leads you elsewhere
I do can say nothing but farewell,
Though that 'Farewell' breaks my heart;
I beg you to remember
That I will always love for you.
Farewell goddess...

If your chaste and worthy breast
Can feel the force of Love,
I pray you give me some sign
That I might cool my burning fire;
Go, since heaven decrees it,
Though you leave me desolate with grief.
Farewell goddess...

I will give you pleasure My love, and lead you Where your hope desires; Living, I will not leave you, And even when I am dead, Your spirit will remember. Si pour moy avez du soucy, Pour vous n'en ay pas moins aussi, Amour le vous doit faire entendre. Mais s'il vous griefve d'estre ainsi. Appaisez vostre cueur transi. Tout vient à point qui peult attendre.

Quando Amor I begli occhi a terra inchina E i vaghi spirti in un sospiro accoglie Con le soe mani, et poi in voce gli scioglie Chiara, soave, angelica, divina, Sento far del mio cor dolce rapina. Et si dentro cangiar pensier et voglie Ch'i dico 'hor fien di me l'ultime spoglie Se'l ciel si honesta morte mi destina.'

In qual parte del ciel in qual idea
Era l'exempio, onde Natura tolse
Quel bel viso leggiadro, in ch'ella volse
Mostrar qua giú quanto lassú potea?
Qual nympha in fonti, in selve mai qual dea,
Chiome d'oro sí fino a l'aura sciolse?
Quando un cor tante in sé vertuti accolse?
Benché la somma è di mia morte rea.

Sciocco fu'l tuo desire

Teco n'en trassi' a gli amorosi affanni.
Mi maraviglio, quando
Non anchor sei del foll'errore,
E come desiando
L'amor mio ne perdest'i giorni e l'hore.
Donna cortes'e humana
Con vil amante, certo mal s'accorda.
Non mi conosci, o cieca mente insana
Di bastardo, ne vo' che per me leggi
El suon di privileggi
Tuoi ch'ogni orecchia assorda,
Hor tienti al mio consiglio:

Veramente pensando ch'a miei danni

If you suffer on account of me,
I do no less for you,
Love will make you understand.
But if it grieves you to be like this,
Comfort your anguished heart:
Everything comes to one who can wait.

When Love with her beautiful eyes gazes upon the earth,

And with a sigh gathers up her blessed spirit In her hands, and then lets loose her voice, Clear, gentle, angelic, divine, I feel my heart being sweetly stolen. And my inner thoughts and desires change, So that I say, 'let me die now, if the Heavens have destined me for such a death.'

In which of heaven's parts, in what idea Was that original whence Nature took the Lovely, graceful face, by which she wished To show down here what is done above? What fountain-nymph or wood-goddess lets Hair of such pure gold stray in the breeze? When did one heart store up such virtues? Although their sum is guilty of my death.

I was a fool to desire you.

Truly I think I should have cursed you.
With you I had nothing but the pains of love.
I'll marvel at myself, if
I ever make the same foolish mistakes again,
For while desiring
Love, I wasted days and hours.
If a gracious, noble Lady
Takes a bad lover, certain evil follows.
You don't know me, blind and insane mind of a bastard, nor do you see by my light;
Though the sound of your privileges deafens every ear
I'll hold to my own counsel:

Pon giu, se puoi, l'insania e cangia l'ire,

Ch'assembr'al vespertil e non al giglio,

Chiara son io, qual rui, ne mi scompiglio A fart'il vero udire:
Se dite mai pensai, poss'io morire.

Anchor che col partire

Io mi senta morire
Partir vorrei ogn'hor ogni momento
Tant'e il piacer ch'io sento
De la vita ch'acquisto nel ritorno.
Et cosi mille e mille volt'il giorno
Partir da voi vorrei
Tanto son dolci gli titorni miei

Perchè piangi alma,

se dal pianto mai
Fin non speri a tuoi guai?
'Per questo sol piang' io
Che sa glia affanni mei
Prometesseri so al pianto mio.
Tanta letitia de la spe me harei
Che pianger non potrei.
'Però for di speranza,
lacrimar sol m'avanza.'

Fuggi, fuggi cor mio

L'ingrato e crudo amore,
Che troppo è grand'errore
Farsi un cieco fanciul si alto iddio.
Conosce il tempo perso
Per una finta se colma d'inganni
Esci de servitu esci d'affanni.
Non istar piu somerso in gelosia
Sospetti, sdegni, e pianti'
Ch'l fin de ciechi amanti

Now stop, if you're able, this insanity and change from wrath; Shall we meet at vespers and not among the lilies? I am Chiara, that you rue; I am not afraid

Tam Chiara, that you rue; I am not arraid To make you hear the truth:
I'll always speak my thoughts, though I

I'll always speak my thoughts, though I should die.

Whenver we part again

I feel near to death.
I wish to part every moment
Such is the pleasure I feel
In the life I gain on returning,
And thus a thousand times each day
I would part from you,
So sweet are my returnings.

Why do you weep, Soul,

If from your weeping
You have no hope of ending your troubles?
'I weep for this alone:
For if my weeping
Were to promise repose to my sufferings,
I would receive such joy from hope
That I would be unable to weep.
However, without hope
Only tears encroach upon me.'

Flee, flee my heart,

From harsh, ungrateful love,
For it is too great a mistake for a
Blind child to make himself a mighty god.
Know that your time is lost
To a false faith full of deceit.
Break out of servitude, leave off suffering,
No longer remain overpowered by jealousy,
Suspicions, indignation and laments,
For the fate of blind lovers

E in van pentirsi e finir in dolore, Per esser troppo errore Fars'un cieco fanciul di alto iddio.

SeGU' ARINAscer LAURA e prenda L'ARCO

Amore soave e dolce, Ch'ogni cor duro MOLCE. E son nel mio dir parco, Ma non havra pero di valor tanto Quanto il celeste canto Di queste, che coi faghi e lieti accenti Fan gir' i moti e fan fermare i venti.

Dolce mio ben dolce colomba mia

Se'l veder voi m'ha tolto
Dispett'e gelosia
Tolto non mi fia gia
che quel bel volto
Dentr'al mio cor non sia
E ch'io non porti nella ment'impresso
Quel che veder non puon gl'occhi
d'appresso.

O come gran martire A celar suo desire.

Quando con pura fede
S'ama chi non se'l crede.
O soave mio ardore
O giusto mio desio,
S'ogn'un ama il suo core,
E voi sete il cor mio
All'hor non fia ch'io v'ami
Ouando sara che viver piu non brami.

Is to repent in vain and end in pain, For it is too great a mistake for a Blind child to make himself a mighty god.

Let the Laurel continue to be reborn

And let sweet and gentle cupid take his bow, who softens every hard heart.

And if I am not restrained in my words,
They still will not have as much power
As the heavenly singing of these ladies,
Who with lovely and happy sounds
Cause mountains to move and the winds to cease blowing.

O my sweet darling, my sweet dove,

If to see you I must bear
Spite and jealousy
I will of course bear it
For that beautiful face
Which I carry inside my heart
And impressed upon my mind
If only I may see your eyes near me.

O what consuming torment!

To conceal secret passion.
When we love in good faith
But meet disbelief and proud scorn.
O sweet fire of my passion!
O just and right desiring!
Each must follow his own heart,
And since thou art my whole heart,
I therefore needs much love thee.
Till life is ended shall I ever love thee.

O dolc'e vago e dilettas' Aprile, Aura gentile, Honor di primavera, Che meni a schiera I fior bianch'e vermigli, Le ros'e i gigli, Al suo fago apparire. Fai mare, terra, e ciel lieti gioire.

Scherzan' le Ninfe e cantano gli augelli, I pastorelli Ballan'e fa festa, Amor non resta con l'arco e con li strali, Volar con l'ali Nel suo grato seno, Di dolce Ambrosia e nettar colm' e pieno.

Per te si canta e ride d'ogn' intorno. Più chiar' il giorno noi si mostra ogn'ora; E l'Aurora più bella del Ciel scende E splendor rende, al tuo leggiadro aspetto Ch'a noi dolcezza porg' e gran diletto.

Venere e Giove e più benigni dei I semi dei i satiri e i silvani Per collie piani pien di maraviglia Alzan le ciglia e stanno a rimirare Le tue vaghezze nuove e beltà rare.

Alfin di Febo le dotte sorelle Altier e belle vengon d'Elicona Con la corona di bei fior contesta Con gioia e festa s'ornano il bel crine. Cantando al'aura lodi alte e divine. O sweet, pretty and delightful April, Gentle breezes, Pride of Spring, That bring forth in the clearing The white and crimson flowers, The roses and lilies, that appear in bunches. Sea, earth and heaven happily rejoice.

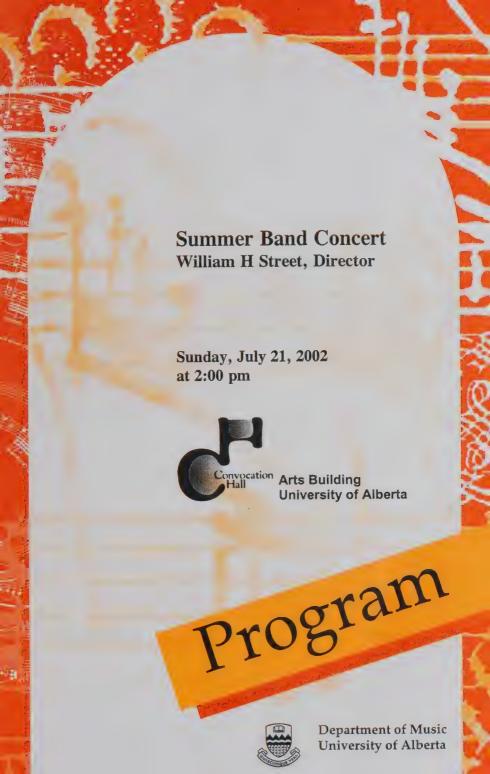
Nymphs play, and birds sing, Shepherds dance and make merry, Love does not rest; with his bow and darts He fills each grateful breast with draughts Of sweet ambrosia and overflowing nectar.

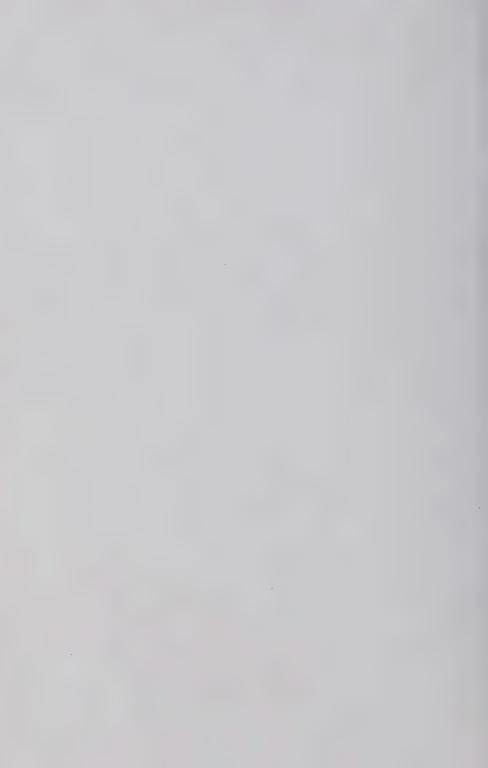
For you they sing and smile all around. The day is brighter as each hour appears; Dawn, more beautiful than heaven, Returns in splendor, for your charming look Sweetly offers us great delight.

Venus and Jove and many benign gods And demi-gods, satyrs and sylphs Fill the smooth hills with marvels Raised to the edges and stood at the rims For your novel delight and rare beauty.

At last the Muses, the learned sisters From the lofty, beautiful plains of Helicon, Crowned with wreaths of flowers And adorned with joyous and festive attire, Sing with voices sweet, high and divine.







Program

Program to be selected from the following:

Three Ayres from Gloucester (1969)

Hugh M. Stuart

- 1. The Jolly Earl of Cholmondeley
- 2. Ayre for Eventide
- 3. The Fiefs of Wembley

Sea Songs (1924)

Ralph Vaughan-Williams

Cantebury Chorale (1991)

Jan Van der Roost

Hebrides Suite (1957)

Clare Grundman

Airs from Marjory Kennedy-Fraser's Collection

"Songs of the Hebrides"

- 1. The Peat-Fire Flame
- 2. An Eriskay Love Lilt
- 3. Milking Song
- 4. The Road to the Isles

Cajun Folk Songs (1991)

Frank Ticheli

- 1. LA Belle et le Capitaine
- 2. Belle

Sine Nomine (1941)

Ralph Vaughan-Williams

L'Inglesina (1956)

D. Delle Cese

Trauersinfonie (1844)

Richard Wagner

Children's March (1919)

Percy Grainger

Upcoming Events:

September

6 Friday, 8:00 pm

Music at Convocation Hall

Janet Scott Hoyt, piano

Martin Riseley and Alycia Au, violin

Aaron Au, viola

Tanya Prochazka, cello

Chamber Music by Elgar

String Quartet, Op 83

Violin Sonata, Op 82

Piano Quintet, Op 84

Admission: \$12/adult, \$7/student/senior

14 Saturday, 8:00 pm Faculty Recital

Russell Whitehead, trumpet

22 Sunday, 3:00 pm

Music at Convocation Hall

Voicescapes

Julie Harris and

Christina Jahn, soprano

Julie Freeman Smith, alto

Jerald Fast and John Brough, tenor

Paul Grindlay and

Leonard Ratzlaff, bass

Victor Coelho, lute

Guest organist

English madrigals, rounds and catches from late 16th and 17 centuries
Admission: \$12/adult, \$7/student/senior

27 Friday, 8:00 pm

Faculty & Friends
Academy Chamber Strings

Erika Raum and Alycia Au, violin

Aaron Au and

David Harding, viola

Julie Amundsen and

Tanya Prochazka, cello

String Sextets by Canadian composers Schöenberg Verklaerte Nacht

Gavilan String Quartet

Admission: \$12/adult, \$7/student/senior

28 Saturday, 8:00 pm Faculty Recital Milton Schlosser, piano

30 Monday, 12:00 pm

Noon-Hour Organ Recital

featuring Robert Zylstra

The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta Free admission

October

4 Friday, 8:00 pm Kilburn Memorial Concert Jens Lindemann, trumpet

with Jennifer Snow, piano

5 Saturday, 10:00 am

Kilburn Memorial Artist

Trumpet Masterclass

with Jens Lindemann

Fine Arts Building 1-29

7 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring

students from the Department of Music.

Free admission

8 Tuesday, 8:00 pm

Visiting Artists
Structural Damage

Vancouver Sound/Improv Duo

Andrew Czink, piano/electronics

John Oliver, guitar/electronics

10 Thursday, 8:00 pm

Concert of selected works by Distinguished Visitor

Christian Lauba, French

composer, with guest Richard

Ducros, saxophone



Unless otherwise indicated

to our schedule).

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes



in the **Department of Music**

Come Join Us!



University of Alberta Department of Music

Ethnomusicology Ensembles

The department of music supports two ethnomusicology performance ensembles: The Indian Music Ensemble and The West African Music Ensemble. These groups provide an exciting opportunity to learn about world music through practical instruction and performance. Each of these open courses is available for credit as a part of a music program or as a Fine Arts option.

Students must register prior to September 10. Credit will NOT be granted after that date.

Indian Music Ensemble

The Indian Music Ensemble studies the rich tradition of classical Indian music through group instruction and performance. Members learn the basics of raga (melody) and tala (rhythm), through instruction in singing, tabla (drums), sitar (plucked lute), sarangi (bowed lute), bansuri (flute), or harmonium. The ensemble has had the opportunity to attend many workshops with internationally known guest artists such as Sitarist

Shujaat Husain Khan and Sarangi player Narayan Kalle. In addition to their "Celebration of Diwali" concert in Convocation Hall, the group has performed at a variety of events including a concert for India earthquake relief and fundraisers for the Mahatma Gandhi Foundation for World Peace. They are regularly featured at the Centre for Ethnomusicology's "World Music Sampler" and the University of Alberta International Week. A set of rental instruments is available for registered students.

Ensemble Directors

Dr Regula Qureshi is the director and founder of the Indian Music Ensemble and the University of Alberta Centre for Ethnomusicology. After studying cello at the Curtis Institute of Music, Regula received her M.M. and PhD in anthropology/ethnomusicology at the University of Alberta. Dr Oureshi studied the Sarangi (bowed lute) in India and is a wellrespected scholar of North Indian musical traditions. She is author of the book Sufi Music of India and Pakistan: Sound. Context. and Meaning in Qawwali and numerous other publications include contributions to The New Grove Encyclopedia of Music and Musicians, Ethnomusicology, The Journal of Musicology and Popular Music. In 1996, she was appointed a Fellow of the Royal Society of Canada

Dr Amelia Maciszewsky is the Killam Postdoctoral Fellow at the University of Alberta. Her extensive knowledge of North Indian music is a result of years of study with wellknown musicians such as singer Girja Devi and Sitarist Ashish Khan. Amelia is a graduate of Shanti Niketan and the University of Texas in Austin. A dedicated scholar and activist, her current research focuses primarily on female musicians of Northern India.

Audition: There is no audition for the course. The course is available to all students at the University of Alberta with permission of the department. Ability to read music is not required. Students should come to the meeting for consent in Studio 27 (FAB 2-7) on September 3, at 6:30 pm.

Rehearsals (Attendance is required): Tuesdays, 6:30 to 9:30 pm in Studio 27 (FAB 2-7).

The West African Music Ensemble

The West African Music Ensemble studies the polyphonic and polyrhythmic music of West Africa with a particular focus on the music of the Ewe people. This music combines song, dance and percussion. Because each component is crucial to the experience of Ewe music, all members participate as dancers, singers and drummers. In March 2002, new pieces were added to our repertoire when Ghanaian Master Drummer, Frederick Kwasi Dunyo, conducted a week of workshops with the ensemble that culminated in a successful concert. The group has also performed at events such as the Global Visions Festival, The Peace Century Conference, the University of Alberta International Week, the opening of Black History

Month, and the Centre for Ethnomusicology's World Music Sampler. The ensemble is fortunate to own a complete set of authentic West African instruments.

Audition: There is no audition for the course. The course is available to all students at the University of Alberta with permission of the department. Ability to read music is not required. Students should come to the meeting for consent in Studio 27 (FAB 2-7) on September 4, 6:30 pm.

Rehearsals (Attendance is required): Wednesdays, 6:30 to 9:30 pm in Studio 27 (FAB 2-7).

Dr Michael Frishkopf is the founder and director of the West African Music Ensemble, A musician, mathematician and scholar, he holds degrees from Yale, Tufts, and UCLA. His study of West African music began when he became a member of the Boston based West African music group, Agbekor, led by noted West African Music scholar, David Locke. He continued his studies of the music of West Africa at Tufts University, later conducting fieldwork in the Volta region of Ghana with Frederick Kwasi Dunyo. His current research interests include the music of Egypt as well as social network and systems theory.

For further information about The University of Alberta

Indian Music Ensemble, contact Dr Regula Qureshi at 492-3908 e-mail: regula.qureshi@ualberta.ca

West African Music Ensemble, contact Dr Michael Frishkopf at 492-0670 e-mail: michaelf@ualberta.ca



or you may contact the **Department of Music**Fine Arts Building 3-82
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World Wide Web address: www.ualberta.ca/music

MUSIC IN THE MAKING

Hannah Cheung and Friends

Sunday, June 23, 2002 Convocation Hall, University of Alberta



Program

Piano solo: Hannah Cheung

Preludes for piano

George Gershwin

I. Allegro ben ritmato e deciso

II. Andante con moto e poco rubato

III. Allegro ben ritmato e deciso

Lotus Land Cyril Scott
Piano Cells Kristin Dahle

Violin Duet: Cynthia Johnston and Hannah Cheung

Dudelsack (bagpipes)

Concerto for Two Violins

Béla Bartók

J.S. Bach

II. Largo, ma non tanto
Piano accompaniment: Janet Lam

Trio: Alissa Cheung, Matt Cheung, and Hannah Cheung

Alleluia Jerry Sinclair It is Well With My Soul Horatio G. Spafford and Philip P. Bliss

MINITERMISSION (15 MIN) CR

Three Violins: Maria-Antonia Cavaco, Andrej Kunev, Hannah Cheung Crambambuli Abide With Me

Violin Duet: Mark van Manen, Hannah Cheung

Partita No.3 in E major Preludio

J.S. Bach

String Quartet: Hannah Cheung, Elly McHan, Diane Leung, David Eagert

String Quartet in d minor

Aaron Hryciw

I. Allegro agitato

II. (yet to come!)

III. Rondo scherzando

ECHO drama team: Jen Dong, Diana Gee, Roland Hung, Jocelyn Kan, Janet Lam, Philana Tam, Gina Wong, Greg Wong, Eric Yu

In the Light

music by DC Talk

Violin solo: Hannah Cheung What a Wonderful World

George D. Weiss and Bob Thiele

Program Notes

Piano Preludes (1927) by George Gershwin (1898-1937)

George Gerwshin performed five preludes for piano for the first time on December 4, 1926 at the Hotel Roosevelt, in a recital he gave with Mme. Marguirite d'Alvarez, contralto. Three of these preludes became the Preludes for Piano and were published in 1927. The Three Preludes are basically jazzoriented, classical dances and songs for the piano. The second, one of the marvels of solo piano literature, turns a jazzy riff into a slow blues lullaby.

Lotus Land Op. 47 by Cyril Scott (1879-1970)

Cyril Scott was a multi-talented composer who, by the age of two and a half, could not only repeat tunes on the piano, but could also improvise. Scott gained a wide reputation in Great Britain during the early twentieth century. His works include symphonies, choral compositions, chamber music, and a number of solo piano pieces. Lotus Land is filled with rich chords, cascades, arpeggios and glissandos that add to the sonorous atmosphere.

My good friend, Maria Millar, once played a transcription of this piece on the violin. I generally dislike violin transcriptions of piano pieces, but her angelic sound left me spellbound and I was persuaded to change my opinion! It has remained one of my favorite pieces.

Piano Cells (2001) by Kristin Dahle

(Kristin) I began composing this piece by starting with several two-measure cells. My aim was to make these cells extremely rhythmic and for each cell to have contrasting rhythmic and/or harmonic feel from the next cell. During the compositional process I drew upon these cells for the formation of the piece. Also, the meter is constantly changing throughout this work, which gives this piece its rhythm and ensures excitement by its unpredictable nature. Enjoy!

(Hannah) I met Kristin at Academy String Orchestra where she plays violin. She is very laid back-at least, that is what I thought until I played her music! She will be pursuing her Masters degree in composition at the University of Alberta this coming fall.

Bagpipes by Béla Bartók (1881-1945)

Béla Bartók was a Hungarian composer, known for his work in ethnomusicology. His vast collection of folk songs from the Hungarian regions influenced his compositions. Among them are 44 duos for two violins, each of which is based on a peasant tune, written primarily as educational pieces to familiarize young musicians with modalities and asymmetrical rhythms. This is no. 36 and includes a variation after the theme.

Concerto in D minor for 2 violins, BWV 1043 by J.S Bach (1685-1750)

With this concerto, Bach surpassed the standard of 'Baroque' at the time. While minor keys are often associated with sad and melancholic tunes, the so-called 'melancholic' feeling does not go hand in hand with a minor key with Bach. Instead, it is majestic, serious, and humanistic. The melody of the second movement resembles an aria, as the two violins complement each other while singing harmony with every note.

Alleluia by Jerry Sinclair

This piece was arranged to reflect different moods that I have experienced. No matter what I am feeling, God has always brought me to a place to worship Him and to know that He holds the future and intends it for good.

It is Well With My Soul by Horatio G. Spafford (1828-88) and Philip P. Bliss (1838-76)

Horatio G. Spafford was a successful attorney with four daughters. His family was planning a vacation in Europe, but when it was time to leave, urgent business kept him so they went on ahead without him. While they were crossing of the Atlantic, their ship collided with another vessel and sank in 12 minutes. All four of his daughters perished, while his wife survived. Spafford sailed to join his wife in England and as he passed the place where his daughters had drowned, he was inspired to write this hymn.

When peace, like a river, attendeth my way, when sorrows like sea billows roll - Whatever my lot, Thou has taught me to say, "It is well with my soul."

Tho Satan should buffet, tho trials should come, let this blest assurance control, that Christ hath regarded my helpless estate and shed His own blood for my soul.

My sin - O the bliss of this glorious thought, my sin - not in part but the whole, is nailed to His cross and I bear it no more! Praise the Lord, praise the Lord, O my soul!

And Lord, haste the day when my faith shall be sight, the clouds be rolled back as a scroll. The trump shall resound and the Lord shall descend, "Even so" - It is well with my soul.

Crambambuli

Crambambuli is a traditional German folksong praising a famous drink of the same name.

Abide With Me

The text to this hymn was written by an Anglican minister, Henry F. Lyte (1793-1847), who was inspired to write the words when he read of the two disciples who met Jesus while on their way to Emmaus.

Partita No. 3, Preludio by J.S Bach (1685-1750)

J. S. Bach wrote three sonatas and three partitas for solo, unaccompanied violin. The partitas are collections of dance movements. This is an arrangement of the first movement, *Preludio*, from the Partita in E major into a violin duet. I hope that this arrangement will give you a new perspective into the mathematical nature and the energy of Bach's writing.

String Quartet in d minor (1999-2000) by Aaron Hryciw

Aaron is a violinist/bassoonist/composer who completed an engineering degree this year. I met him at Academy Strings this year and have enjoyed his witty comments and sense of humor. He will be pursuing a Masters degree in engineering this fall at the University of Alberta.

The two movements of this unfinished string quartet are written in a traditional, romantic style. The first movement is in classical sonata allegro form, while the third is a rondo with a double trio.

In the Light, music by DC Talk

Several years ago, a Vancouver street ministry team called DRIME created the drama "In the Light" as a means to communicate the Christian faith in a visual and dynamic way. In 1998, five U of A students learned and performed the drama for a local Christian youth concert. Since then, the group has grown into what is now the ECHO drama team and have created dramas of their own. Merging music, mime, and story, the dramas speak of God's love and desire for people to turn back to him. In ECHO's adaptation of "In the Light", we see angels being created and the fall of Lucifer. God then brings to life two humans; one rejects God's love and falls in the control of darkness, the other finds freedom and joy. When the fallen girl turns back to God, He sets her free and enables her to join the others in the light.

What a Wonderful World by George D. Weiss and Bob Thiele

This well-known tune was recorded by Louis Armstrong and featured in the film, "Good Morning Vietnam."

1 see trees of green, red roses too. 1 see them bloom for me and you, and 1 think to myself, "What a wonderful world."

1 see skies of blue and clouds of white, the bright blessed day, the dark sacred night, and 1 think to myself, "What a wonderful world."

The colors of the rainbow, so pretty in the sky are also on the faces of people going by. I see friends shakin' hands, sayin', "How do you do!" They're really sayin', "I love you.

-Program notes by Priscilla Chan, Hannah Cheung, Kristin Dahle, Aaron Hryciw-

Performers

Maria-Antonia Cavaco. Besides playing the violin, Maria-Antonia also dances and likes to read books. She has a unique name, which is a combination of her father and mother's names! She is a wonderful violin student to have!

Alissa Cheung. When I was young, I desperately wanted a sister and my mom says that I prayed three years for one. She offered to get me a dog instead. Well, my wish has come true and my sister is the best sister ever! She is completing Grade 11 at Old Scona High School and will in the National Youth Orchestra this summer, which will be touring Japan and Hong Kong. She also volunteers at Lynwood Capital Care where she plays violin for the residents there.

Matt Cheung. My brother is my ultimate hockey-watching buddy. We share the love of the ticker and the same annoyances with Chelios and P. Roy. We also like watching "Malcolm in the Middle" and "Scrubs" and discussing why we, as siblings, could have such complete opposite tastes in food. Next year, he will be in Grade 10 at Old Scona High School and will be traveling with our mom and me to Europe this summer.

Dan Chou. Dan Chou came to Canada from Honduras five years ago. Since then, he has learned to speak English, play ice hockey (and root for the Oilers!), and is currently a technical support staff at Grant MacEwan College. Dan is a caring and supportive friend and we all enjoy his cooking!

Jen Dong. I love Jen's sense of humor, which is something I will definitely miss. She plays many sports including volleyball and ice hockey, loves her dog and is a physical therapist.

David Eggert. David is an extremely talented cellist who grew up playing in string quartets. He has performed as a soloist with the Edmonton Youth Orchestra and the Edmonton Symphony Orchestra and will be attending the University of Alberta in the fall. I can't get over how tall he's become and am eager to watch him launch a successful musical career!

Diana Gee. Diana is a dear friend of long who keeps my head on my shoulders. She works as a civil engineer and is a globetrotter whose journeys have taken her to India, Australia, Europe, and the States. Diana is also responsible for the layout of this program. Thanks!

Roland Hung. I have a list of things that I never pictured myself doing and it includes taking physics with Roland. He is a great lab partner, but sucks up a lot!! Roland's true gift is in drama and I am grateful for the opportunity to be part of his play, "Exodus", which was held last year at the Edmonton Chinese Alliance Church.

Cynthia Johnston. I met Cynthia at Academy Strings. On our orchestra tour to Cuba this year, she had the misfortune of sitting in a chair that collapsed during one of our performances. She recovered and just kept playing! She is a kind friend with a contagious laugh and teaches kindergarten and autistic children.

Jocelyn Kan. I will never forget how Jocelyn told me to get the Texan accent when I go to Houston. I love her quirky sense of humor. She is going into third year Business at the University of Alberta.

Andrėj Kunev. Andrėj is a multi-talented person who plays piano, violin, soccer, and does karate as well. He is grade 7. This was his first year of violin lessons with me at Visionary College, St. Albert.

Janet Lam. Janet is an occupational therapist working with autistic children. She has many musical talents, being able to play violin, piano, and to sing. She has been a thoughtful and dear friend to me.

Diane Leung. Diane is a respected violist who is currently studying at the Juilliard School of Music in New York. I met her in Academy Strings and am always astounded at her musicality and her ability to produce such a fine sound from her viola that seems to huge for anyone to handle!

Esther Ma. Esther is full of energy and spunk! She is a caring and generous person and an exceptional leader who makes sure that things get done and done right! She is also an occupational therapist.

Mark van Manen. I met Mark when we were both taking violin lessons from the late Mr. Ranald Shean. Since then, we have performed together in a variety of musical settings. It has been enjoyable and a privilege to play with such a refined, accomplished graduate of the music program at the University of Alberta. I appreciate his kindness and generosity as a friend.

Elly McHan. Elly was my ever-cheery roommate on our trip to Cuba this year and we shared many adventures together. In Havana, our hotel room had just been fumigated. We couldn't stand the smell so we went outside to practise. Our practice was turning out to be rather productive when suddenly, rain came pouring down and forced us to run madly inside to keep our violins from getting wet! Elly has completed her first year in Music at the University of Alberta. She is a supportive friend and always makes me smile!

Philana Tam. Philana's pastimes include taekwando, kick boxing, running, and singing in the church choir. She is going into her last year of education. I admire her optimistic approach to life and her courage to survive China's bathrooms!

Gina Wong. Everytime I see Gina, she always has the biggest grin on her face, and it always makes my day. I admire her selflessness and her passion for the things she values in life. Gina is working towards her CA certification.

Greg Wong. I always think of Greg as the Chinese Prince of Bel-Air. He always makes me laugh and it's fun to share the same birthday as him. Greg is a teacher for children with special needs. He is also an avid hockey fan and will be traveling to Greece this summer.

Eric Yu. Eric is another one of those multi-talented people: he sings, plays guitar/bass/piano, was once my Kung Fu instructor, produced 2 CD's, and has just graduated with a Bachelor's in Science. Being with Eric is always fun and makes a long bus ride seem short!

Musical Inspiration

I want to extend a word of appreciation to several important people in my life who have helped me to grow as a musician over the years. I am grateful for my first teachers, Marie Gale and Nancy Thornhill who had the patience to teach me violin and piano, respectively, when I was just three years old. I am extremely indebted to the large amount of time given to me by my late violin teacher, Ranald Shean, and my piano teacher, Vera Shean. Not only did they help me mature in my sound and technique, they shared their love for music with me and gave me unforgettable experiences to show me how wonderful it is to play with other musicians. I am thankful for Linda Chui who always encourages me to keep writing arrangements, for Tanya Prochazka who taught me that the sky is the limit and how to practice, for my parents who still remind me of how expression is everything in music, and for my siblings who are supportive in all my musical endeavors. I am glad that God created music for us to enjoy, share, and to worship Him.

Thank You's

To all the performers and composers who made this recital possible.

To Angeli Chan who took care of the drinks.

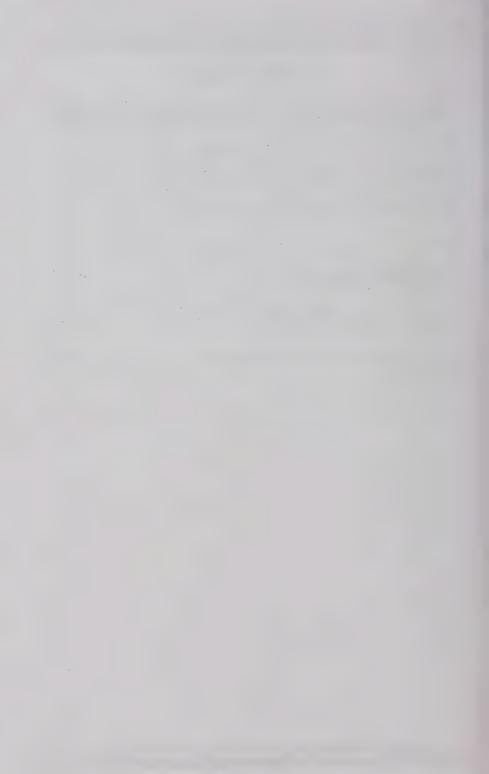
To my stage hands who helped to make the transitions smooth.

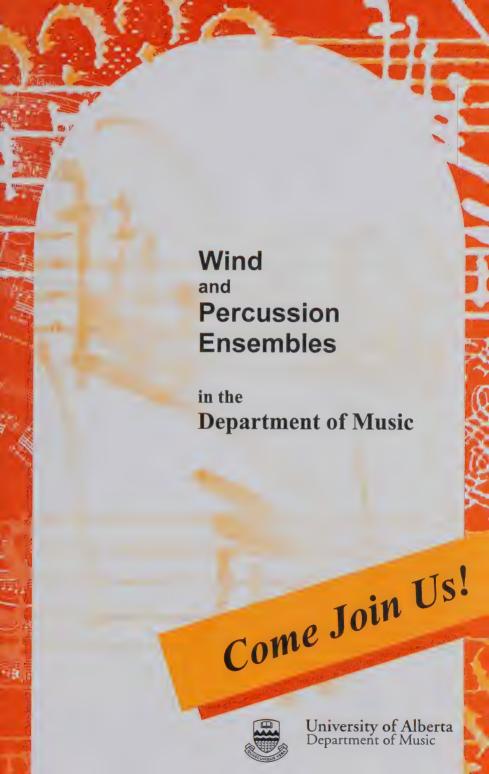
To my ushers who helped to hand out programs.

Extra Special Thank you's

To Andrea Ling, my good friend who made put in so many hours to make my skirt for today's recital.

To all those friends who made a special trip from Calgary to attend the recital today.





Wind and Percussion Ensembles

The Department of Music provides performance opportunities for qualified wind and percussion players in five large ensembles. The Concert Band, the Symphonic Wind Ensemble, two Jazz Bands, and the University Symphony Orchestra provide experience in a wide range of styles for university musicians. Each of these courses is available for credit as part of a music program or as a Fine Arts option for students in most of the University's Faculties (Music X41 in the Calendar).

The University of Alberta Concert Band

This large concert band, under the direction of Professor William H Street, has had a strong University tradition since the early 1960's, becoming a Department of Music ensemble in 1968. It devotes itself to a wide range of band repertoire including show music, standard classics of the wind band repertory and contemporary pieces. The band performs two concerts a year in Convocation Hall as well as a variety of other performances, both on and off of campus.

The winner of many awards including the Certificat d'Aptitude de Saxophone,France's highest recognition of excellence in music performance and pedagogy, William Street has earned a reputation as one of North America's finest instrumentalists. He holds degrees from Northwestern University, the

Conservatoire National de Bordeaux. France and the Catholic University of America. His teachers have included George Etheridge, Frederick L Hemke, Jean-Marie Londeix. Frederick Ockwell and John P Paynter. Dr Street, a member of the Bro-Street Duo and the Ensemble International de Saxophones de Bordeaux, was also a member of the Chicago, Washington, DC and Frederick Hemke Saxophone Quartets prior to joining the University of Alberta Department of Music in 1988, where he teaches as saxophone instructor, chamber music coach and Director of the University Concert Band.

Auditions (for new players only): Sign-up sheet(s) with exact times and location will be posted on the bulletin board adjacent to FAB 1-13 on August 19.

Rehearsals (Attendance is required): Tuesdays and Thursdays, 5:00 to 6:30 pm in FAB 1-23. Students who have successfully completed an academic year in Concert Band may sign-up on PREVIOUS members list and register for the appropriate course number.

The University of Alberta Symphonic Wind Ensemble

A group of 40 of the university most qualified musicians, under the directorship of Dr Fordyce Pier, performs the most serious and challenging wind band music available. With essentially only one player to a part, the repertoire is largely music originally conceived for wind band. Recognized in national festivals and internationally, the Wind Ensemble performs two concerts a year in Convocation Hall

and several performances away from the campus and for special events.

Fordyce Pier is the conductor of the University of Alberta Symphonic Wind Ensemble, has been a frequent performer with the Edmonton Symphony Orchestra. He was also a member of the Boston Philharmonia and New Haven Symphony Orchestra, and a former faculty member at Yale, Boston and Brown Universities. He is the Chair of the Department of Music at the University of Alberta.

Auditions (for all players): Sign-up sheet(s) with exact times and location will be posted on the door of FAB 1-13 on August 19.

Rehearsals (Attendance is required): Tuesdays and Thursdays, 12:30 to 1:50 pm; Friday 4:00 to 5:20 pm in FAB 1-23.

The Grant MacEwan College/The University of Alberta Jazz Bands

Two big bands are organized each year, comprising students from Grant MacEwan and the University of Alberta. Directors are Professor Raymond Baril and Dr Tom Dust. The bands perform all styles of big band music, including many new compositions and arrangements. Opportunities for developing improvisation skills abound.

Raymond Baril is a recent recipient of the "Best Teaching Practices" Award from the Alberta Teachers' Association, a "District Service Award" from Edmonton Public Schools and an "Excellence In Teaching Award" from Alberta Learning. In 2001 he was awarded the "Elkhorn Award" for director of

the year in Alberta by the Alberta Band Association. Raymond attended Northwestern University in Evanston, Illinois where he received a Master of Music degree in conducting. Raymond is music teacher at Ross Sheppard Composite High School in Edmonton. He is the director of Jazz Band I at Grant MacEwan College, and principal conductor of the New Edmonton Wind Sinfornia, a semi-professional wind ensemble in the Edmonton area. Formerly associate conductor for the Cosmopolitan Music Society in Edmonton, and Executive Director of the Alberta Band Association.

Thomas Dust holds the position of Associate Professor of Secondary Music Education. He is currently serving as the Associate Chair of the Department of Secondary Education. Tom Dust teaches the undergraduate and graduate Curriculum and Instruction courses in secondary music, directs the Faculty of Education Concert Band and Jazz Band II for the Department of Music. In addition to his regular teaching and administrative duties Tom Dust is the director of the University of Alberta Summer Jazz Program for secondary school students. college/university students and school music educators.

Auditions: Sign-up sheet(s) with exact times and location will be posted on the door of FAB 1-23 on August 19.

Rehearsals (Attendance is required): Mondays, 7:30 to 10:00 and Wednesdays, 4:00 to 5:20; one band rehearses at the Jasper Place Campus of Grant MacEwan College, the other in FAB 1-23.

The Orchestral Winds The University Symphony Orchestra

The Orchestral Winds which also presents concerts as **The Chamber Winds**, will be coached by Jean-Louis Barbier.

The University Symphony
Orchestra is directed by Professor
Tanya Prochazka. The Symphony
Orchestra gives two Convocation
Hall concerts, occasionally one in the
Winspear Centre and frequently
participates in choral concerts and
operatic presentations.

Tanya Prochazka is Associate Professor of Cello & Chamber Music, String Area Coordinator, Conductor of University Symphony Orchestra and The University of Alberta Academy Strings at the University of Alberta, Cello soloist and chamber musician.

Auditions: Orchestral Winds players should sign up for audition with both Dr Fordyce Pier and Professor Tanya Prochazka. Please refer to the Symphonic Wind Ensemble/Orchestral Winds and Academy Strings/Orchestral Winds audition information and sign-up sheets.

Rehearsals (Attendance is required): Mondays, 5:00 to 6:30 in FAB 1-23, and Thursdays, 7:00 to 10:00 in FAB 1-23.

For further information on The University of Alberta

Concert Band, contact William H Street at 492-0605,

e-mail: wstreet@ualberta.ca

Symphonic Wind Ensemble, contact Fordyce Pier at 492-5571, e-mail: fpier@ualberta.ca

The Grant MacEwan College/U of A Jazz Bands, contact Ray Baril at 497-4436, e-mail: raymond.baril@epsb.ca
Tom Dust at 492-0751, e-mail: tom.dust@ualberta.ca

Orchestral Winds contact Jean-Louis Barbier at 492-3263

mailbox: Music Office, Fine Arts Building 3-82

University Symphony Orchestra contact Tanya Prochazka

at 492-9410, e-mail: tanya.prochazka@ualberta.ca or you may contact the



Department of Music

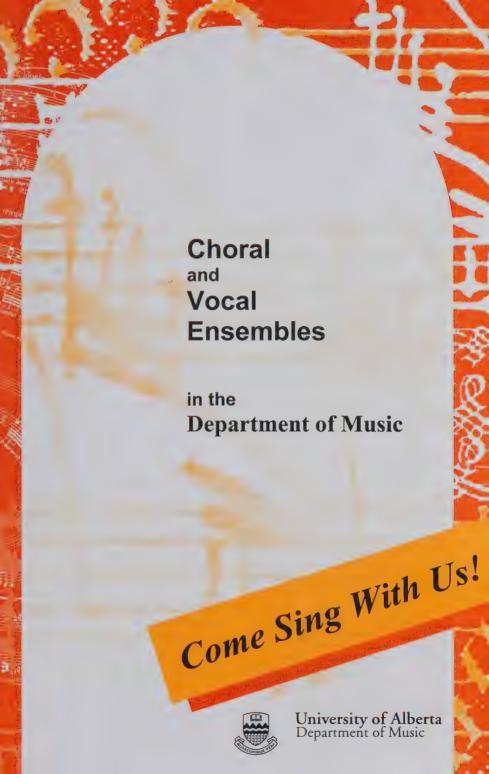
Fine Arts Building 3-82 University of Alberta

Edmonton, AB, Canada T6G 2C9

Telephone: (780) 492 3263

Fax: (780) 492-9246

World Wide Web address: www.ualberta.ca/music



Choral Ensembles

The Department of Music's choral ensembles, the Concert Choir and the Madrigal Singers provide interested and qualified singers with opportunities to sing great choral music and to meet other students with like interests. These ensembles are available for credit as a Fine Arts option to students in other areas of study (Music X40 in the Calendar). Membership is based on auditions that are held immediately prior to the beginning of classes each Fall Term (watch for posters in August).

The University of Alberta Concert Choir

Founded in 1970, the University of Alberta Concert Choir is a large ensemble of some 80 singers. Under the direction of Dr Debra Cairns, the ensemble studies and performs a variety of sacred and secular repertoire ranging from motets, part songs and spirituals, to large works with orchestra. A national semi-finalist in the 2000 CBC Radio Amateur Choir Competition (Mixed Choir category), the ensemble has appeared with the Edmonton Symphony Orchestra, has performed at the Alberta Music Conference, and has been heard on national broadcasts of the CBC. The choir has also appeared as guest artist in Edmonton's Musica Festiva concert series and the Department of Music's showcase concert series, Music at Convocation Hall. The choir tours in the spring of each year, the most recent tours being to southwestern Ontario and British Columbia.

A graduate of the University of Illinois at Urbana-Champaign, **Dr Debra Cairns** co-supervises the graduate program in choral conducting, teaches undergraduate conducting, and conducts the University of Alberta Concert Choir. She is also the director of the community chamber choir, I Coristi, which was a national

semi-finalist in the 2000 and 2002 CBC Radio Amateur Choir Competition, A recipient of the Sir Ernest MacMillan Memorial Prize in Conducting, Debra Cairns has had articles on the music of the Renaissance composer, Palestrina, published in the Choral Journal and Anacrusis, and has edited a mass by Palestrina which was issued by Carus-Verlag of Stuttgart, Germany in March, 1999. Increasingly active as a conference presentor both nationally and internationally, she has given several sessions on her current area of research interest, the relationship of gesture to sound. She is active as a clinician. adjudicator and examiner in Alberta and other parts of Canada, is a former member of the Board of Directors of the Alberta Choral Federation, and was on the planning committee of Podium 2000 (national conference of the Association of Canadian Choral Conductors), held in Edmonton, July 2000.

Auditions: Auditions will take place in FAB 1-29, 2-15, Studio 27: Sign-up sheet(s) with exact times and location will be posted on the door of FAB 1-29 on August 19.

Rehearsals (Regular attendance is required): Mon., Wed., Fri.: 1:00 to 1:50 pm; Mon.: 5:00 to 5:50 pm in FAB 1-29.

University of Alberta Madrigal Singers

Comprised of about 40 auditioned singers from across campus under the direction of Leonard Ratzlaff, the Madrigal Singers have emerged in the past two decades as one of the foremost university chamber choirs in Canada. Frequent first prize winners in the CBC's Choral Competition for Amateur Choirs, the Madrigal Singers have also had several successes at two major international competitions in Germany, and in 1999, they earned first prize for their performance in the International Competition in Cork, Ireland. The Madrigal Singers' CD "Balulalow: Anthems, Carols and Lullabies for Christmas" (Arktos 99037) was awarded the Association of Canadian

Choral Conductors National Choral Award in the recording category for the year 2000. Their most recent CD release. "My Soul, There is a Country..." (Arktos 200149), features the premiere recording of British composer Gavin Bryars' On Photography, as well as choral music by John Tavener and several Canadian composers including Allan Bevan and James Rolfe. They are frequently recorded by the CBC, and have appeared as guests of the Edmonton Symphony, performing Ravel's ballet music "Daphnis and Chloe" with Grzegorz Nowak, and appearing in the ESO's Resound Festival of Contemporary Music. This November the Madrigal Singers have been invited for a return engagement in University Voices 2002, a festival of 8 university choirs in Toronto sponsored by Soundstreams Canada, to perform under the direction of Swedish conductor Robert Sund

Leonard Ratzlaff has been on the faculty in the Department of Music at the University of Alberta since 1981. His doctoral studies at University of Iowa culminated with a dissertation on Austrian 19th century composer Anton Bruckner's Te Deum, which earned him the Julius Herford Dissertation Prize from the American Choral Directors Association. Ratzlaff directs the University of Alberta Madrigal Singers, teaches conducting and choral literature, and co-supervises the largest graduate studies program in choral conducting in Canada. Other duties include vocal coaching in the Department's chamber music program. His performance activity as a baritone soloist has included appearances in Alberta and at several summer music festivals in Europe. He also directs the Richard Eaton Singers, Edmonton's foremost large chorus, and has appeared regularly as guest conductor of the Edmonton Symphony and Pro Coro Canada. He was the conductor of the National Youth Choir of Canada in 2000, and has served on the board of the Association of Canadian Choral Conductors as President.

Auditions: Auditions will take place in FAB 3-46. Sign-up sheet(s) with exact times and location as well as audition requirements will be posted on the door of FAB 3-46 on August 19.

Rehearsals (Regular attendance is required): Mondays, 6:00 to 6:50 pm; Tuesdays & Thursdays, 12:30 to 1:50 pm in FAB 1-29.

The University of Alberta Opera Workshop

Under the direction of Dr Alan Ord. participants in the Opera Workshop study and perform scenes, or full-length works from the operatic literature each term. An emphasis is on the development of operatic acting, character development, and proper movement on stage. The productions are performed on stage at Convocation Hall with costumes. properties, lighting, and scenery. The larger productions are done with full orchestra. Recently, the Opera Workshop presented The Marriage Of Figaro by Mozart. Other works presented include: The Medium by Menotti, A Midsummer Night's Dream by Britten, and Gianni Schicchi by Pucinni.

Bass Alan Ord is an Associate Professor of Voice and Director of Opera at the University of Alberta, Edmonton, Alberta, Canada. He earned his BA in Voice from Brigham Young University, his M.S. in Voice from The Juilliard School, and his DMA in Opera from the University of Southern California. In addition, Dr Ord has taught at the University of Connecticut, the University of Utah, and Brigham Young University.

He is an active member of The National Association of the Teachers of Singing and served as President of the Alberta North Chapter. As a performer, Dr Ord and has appeared as bass soloist in the United States and Canada in recital, concert, opera, on national radio and television, in plays, musicals, and is heard on several commercial opera recordings. He has performed as soloist in Carnegie

Hall, Alice Tully Hall, and Avery Fisher Hall in New York City and appeared in American opera premieres of works by Darius Milhaud and Richard Rodney Bennett. He has performed under the baton of Leopold Stokowsky, Jean Morel, John Nelson, and Anton Guardagno and has appeared in opera under the direction of John Houseman, George London, Christopher West, Titto Capobianco, and Lofti Mansouri.

He has appeared with such organizations as The American Opera Center, The Metropolitan Opera Studio, The American Opera Society, The Edmonton Opera, and The Edmonton Symphony Orchestra. Dr Ord studied voice with Alexander Kipnis and Giorgio Tozzi and recently completed his second book "Songs for Beginning Bass Voice: With an Annotated Guide." This book and his first book "Songs for Bass Voice: An Annotated Guide to Works for Bass Voice," are published by Scarecrow Press, Inc.

Auditions: First day of classes, September 5 at 3:30 pm, Fine Arts Building 1-29. You must submit the title and composer of the song you plan to sing to Dr Ord no later than Wednesday, September 4. Dr Ord's mailbox is located in the Music office, FAB 3-82. For further information, please check the bulletin board on the third floor between FAB 3-41 and FAB 3-45 or you may call 492-9537.

Rehearsals (Attendance is required): In FAB 1-29, Tuesdays & Thursdays, 3:30-5:20 pm.

Specialized Ensemble

Credit is available for singers wishing to sing in graduate students' conducting recitals or in the graduate conducting class. (Music X42 in the calendar). Singers in this ensemble can gain considerable experience in a variety of choral repertoire.

Auditions: Auditions will take place in FAB 1-29. Sign-up sheet(s) with exact times and location will be posted on the door of FAB 1-29 on August 19.

Rehearsals: (Regular attendance is required): Mondays, 7:00 to 8:30 pm; Wednesdays, 4:30 to 6:00 pm in FAB 1-29

Conducting Class: Mondays, Wednesdays and Fridays, 11:00-11:50 am, FAB 1-29

For further information on The University of Alberta

Concert Choir and Specialized Ensemble, contact Debra Cairns at 492-2384, e-mail: dcairns@ualberta.ca

Madrigal Singers, contact Leonard Ratzlaff at 492-5306,

e-mail: lratzlaf@ualberta.ca

Opera Workshop contact Alan Ord at 492-9537,

e-mail: ord.music@shaw.ca

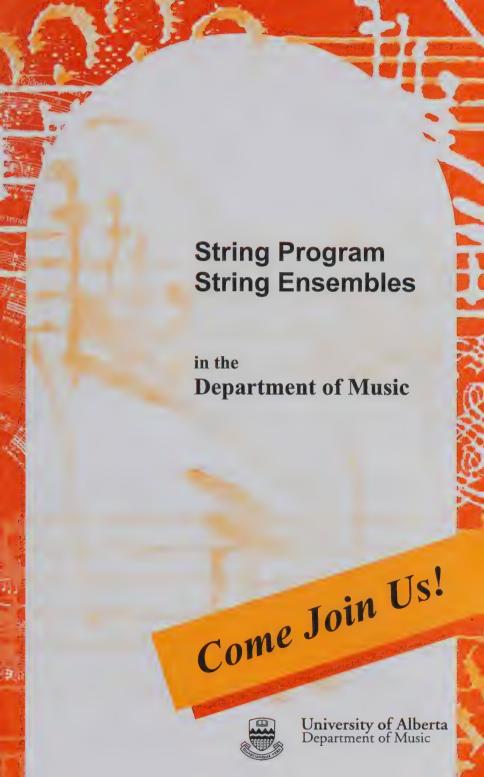
or you may contact the Department of Music

Fine Arts Building 3-82 University of Alberta

Edmonton, AB, Canada T6G2C9

Telephone: (780) 492-3263, Fax: (780) 492-9246 World Wide Web address: www.ualberta.ca/music





String Faculty

Tanya Prochazka, Associate Professor of Cello & Chamber Music, String Area Coordinator, Conductor of University Symphony Orchestra, Academy Strings Orchestra, Cello soloist and chamber musician.

Martin Riseley, Artist-in-Residence, Visiting Assistant Professor of Violin & Concertmaster of the Edmonton Symphony Orchestra.

Aaron Au, Visiting Assistant Professor of Viola & Violin, and a member of the Edmonton Symphony Orchestra.

Jan Urke, Visiting Assistant Professor of Double Bass and Principal Bass in the Edmonton Symphony Orchestra.

Nora Bumanis, Visiting Assistant Professor of Harp & Principal Harp in the Edmonton Symphony Orchestra.

Carl Lotsberg, Visiting Assistant Professor of Guitar, foremost Guitar Teacher

Classes for String Players

Students in the string program may pursue studies toward a BMus, BMusBEd, and graduate programs. The many educational opportunities for string students at the University of Alberta include private lessons repertoire class, technique class, Bach class, chamber music, pedagogy, Academy Strings Orchestra, and University Symphony Orchestra.

Masterclass Series

We offer a unique series of master classes throughout the academic year, providing tremendous opportunities for university string

students to learn from the world's greatest artists. Since 1998 our masterclass teachers have included violinists Pinchas Zuckerman, Jacques Israelievitch, Radoslaw Szulc, James Ehnes and Elizabeth Wallfisch on Baroque violin, violist Rivka Golani, cellists Janos Starker, Raphael Wallfisch, Yehuda Hanani, Irene Sharp, Amanda Forsyth, Wen Sinn Yang, Jeehoon Kim and Baroque cellist and Viola da Gambist Richard Tunnicliffe, double bassist Joel Quarrington, The Juilliard String Quartet, and the Los Angeles Guitar Ouartet. Academy Strings also had the pleasure of working with Maestro Grzegorz Nowak of the Edmonton Symphony Orchestra, violinist Jacques Israelievitch, and Elizabeth Wallfisch on Baroque repertoire.



The **mUse of A** offers an additional performance opportunity for students, and serves as community outreach.

Through this unique program, students enhance the lives of those in our local community by offering their musical talents to audiences which cannot readily access concerts.

String Ensembles

The Department of Music provides performance opportunities for qualified string players in two large ensembles, the Academy Strings and the University Symphony Orchestra. Both ensembles are available for credit as a Fine Arts option for students in most of the University's Faculties. Membership is mandatory for degree students, with auditions held to determine orchestral seating.

The University of Alberta Academy Strings

Academy Strings, under the direction of Professor Tanya Prochazka, is the principal student string ensemble at the University of Alberta. Academy Strings forms the string section of the University Symphony Orchestra. Participation is mandatory for degree

students. Other string players obtain entry through audition, while degree students audition to determine

orchestral seating. Academy Strings

performs two concerts annually as a string ensemble, and comprises the string section for the University Symphony Orchestra. The Academy Strings has performed throughout western Europe, Alberta and BC. In February 2002, the Academy Strings toured Cuba to great acclaim.

Auditions: Auditions will take place in FAB 3-46. Sign upsheets and study copies

will be available inmid-August in the Music Library. Specific sections of repertoire, provided by the Music Library, Rutherford North, East end, Level 2

Rehearsals (Attendance is required): The University Symphony Orchestra, Mondays, 5:00-7:00 pm in FAB 1-23 The University of Alberta Academy Strings, Thursdays, 7:00-9:00 pm in FAB 1-29.

Academy Strings on roof of Teatro Tomas Terry, Cienfuegos, Cuba





Performance Teatro Tomas Terry, Cinfuegos



Photo: McHooi

The University Symphony Orchestra

The University Symphony Orchestra, directed by Professor Tanya Prochazka, is a full orchestra composed of students. Participation is mandatory for string students. The Academy Strings comprises the string section of the USO. The USO performs a wide range of repertoire, from the classical period to modern composers. The Symphony Orchestra gives two concerts in the university's Convocation Hall each

year, and often participates in choral concerts and operatic presentations. In February 2003, the USO will be collaborating with the Opera program to produce "The Magic Flute" by Mozart. The USO has performed three times in Edmonton's concert hall, the Francis Winspear Centre for Music, each time enjoying a full house.



For further information on the string program, contact **Tanya Prochazka** at 492-9410, *e-mail*: tanya.prochazka@ualberta.ca, or contact the **Department of Music**, Fine Arts Building 3-82, University of Alberta, Edmonton, AB, Canada T6G 2C9 Telephone (780) 492-3263, Fax (780) 492 -9246 World Wide Web address: www.ualberta.ca/music

In Recital

Jennifer Goodine, organ
Candidate for the Doctor of Music degree

Wednesday, June 19, 2002, 8:00 pm



Program



Program

Prelude, Fugue, and Chaconne

Dietrich Buxtehude (1637-1707)

Tiento da falsas

Juan Cabanilles (1644-1712)

Fantasia

William Byrd (1543-1623)

Toccata, Adagio, and Fugue (BWV 564)

Johann SebastianBach (1685-1750)

(Intermission: 15 minutes)

Choral in B Minor (1890)

César Franck (1822-1890)

Livre du Saint-Sacrement (1989)

I. Adoro te

II. la Source de Vie III. le Dieu cache Olivier Messiaen (1908-1992)

Prelude and Fugue in C Minor, Op. 37, No. 1 (1837)

Felix Mendelssohn (1809-1847

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Goodine.

Ms Goodine is a recipient of a Beryl Barns Memorial Award (Graduate).

Program Notes

PRELUDE, FUGUE, and CHACONNE -DIETRICH BUXTEHUDE (1637-1707)

The traditional prelude-fugue form is expanded to include a chaconne. The prelude is in a toccata-like, improvisatory style, while the fugue is in strict, imitative polyphony. The brief chaconne is composed of a short repeated theme in the bass, a set of variations harmonized in the manuals, and ends with one final virtuosic flourish.

TIENTO DA FALSAS - JUAN CABANILLES (1644-1712)

The early Spanish tiento had many forms. The tiento da falsas was akin to the Italian Elevation toccatas, soft, sustained, imitative pieces used for the Elevation of the Host during Mass. The Spanish version also is soft, sustained, and imitative, almost like a short fugue. The "falsas" part of the title refers to the chromatic element in the piece.

FANTASIA - WILLIAM BYRD (1543-1623)

This piece juxtaposes improvisatory sections with sections in strict imitation. The improvisatory sections are formed of scale-like flourishes, accompanied by chords, while the imitative sections display writing which is vocal in nature.

TOCCATA, ADAGIO, and FUGUE in C MAJOR, BWV 564 JOHANN SEBASTIAN BACH (1685-1750)

The toccata is a combination of Vivaldian orchestral writing and North German improvisatory style: there is a juxtaposition of a North German pedal solo with Italian concerto-like writing. The adagio is written in the manner of a violin solo with continuo accompaniment. A dance-like fugue in 6/8 concludes the unusual 3-movement form.

CHORAL II in B MINOR - CÉSAR FRANCK (1822-1890)

The Three Chorals for organ, completed in 1890 and published posthumously in 1891, were Franck's final organ compositions. It begins in the manner of a passacaglia, but becomes less strictly so with each repetition of the theme. Fugal elements are also present, as are hymn-like writing and improvisatory passages.

LIVRE DU SAINT-SACREMENT (1989) - O. MESSIAEN (1908-1992)

The Livre du Saint-Sacrement is a collection of short to medium length pieces based on various texts from scriptures and other religious writings, as well as certain doctrines and theological concepts. "Adoro te" expresses the great love for the divine. "la Source de Vie" defines God as the source of life. Messiaen's great love of light, colour and stained glass windows can be heard throughout this movement. One can imagine the soft, constant drone of the accompanying chords as the steady light revealing the colours of a stained glass window. The high-pitched, almost twinkling sound of the solo melody could be those rays of sunlight which hit certain parts of the window with such a glare and brilliance that they overwhem the optic nerves. This imagery may be useful as you listen to this movement. "le Dieu cache" combines chant/plainsong with birdsong (a hobby which prompted Messiaen to record the songs of birds and use them in his pieces) and soft, meditative sections. The birdsongs are particularly cheeky and delightful, while the chants are declamatory, and the meditative sections serve as a respit in between the two.

PRELUDE and FUGUE in C MINOR, Op. 37, No. 1 (1837) FELIX MENDELSSOHN (1809-1847)

Mendelssohn wrote the Three Preludes and Fugues, Op.37, for British organists. The first Prelude and Fugue in C Minor is virtuosic, based on imitative motifs. Though Romantic in nature, it shows the influence of Bach, in its form and in its polyphonic elements, and stands among the other efforts which were part of Mendelssohn's enthusiastic Bach revival of the late 19th-century.

Jennifer Goodine is currently enrolled in the Doctor of Music program in Organ Performance at the University of Alberta, studying with Dr Marnie Giesbrecht (Associate Professor of Organ and RCCO National President). Ms Goodine holds the Associate Diploma from the RCCO as well as the Master of Music degree in Organ Performance from the University of Alberta and the Bachelor of Music in Organ Performance degree (receiving the University Medal for Music) from Dalhousie University, Her teachers have included David Zwicker, David MacDonald, Dr James Burchill and Dr Marnie Giesbrecht. Ms Goodine is an active performer in Edmonton and Nova Scotia and has received numerous scholarships and assistantships including the Beryl Barns Scholarships and Nova Scotia Talent Trust Scholarships. Ms Goodine has participated in masterclasses given by world renown organists such as: Kimberly Marshall, Jeffrey Campbell, Simon Preston, David Higgs, John Scott, and Peter Planyavsky. Ms Goodine received the Second Prize and the Canadian Music Prize (RCCO) at the University of Alberta Bach 2000 National Organ Competition. She has held the role of organist and music director at several churches in Nova Scotia and Edmonton and has also been active as a recitalist, teacher, and an accompanist.

In Recital

Krista Shackleford, flute Lindsey Sikora, mezzo-soprano

assisted by

Donna Noton and Janna Olson, piano

Saturday, June 22, 2002 at 8:00pm



Program

Lindsey Sikora and Janna Olson

From Magnificat Et exultavit

From Rinaldo

Cara Sposa

From Orfeo ed Euridice (1762)

Che faro senza Euridice?

Krista Shackleford and Donna Noton

Fantaisie(1913)

Lindsey Sikora and Janna Olson

Fruhlingsglaube Lachen und Weinen

Allerseelen

Krista Shackleford and Donna Noton

The Little Fawn Poem (1922)

Intermission

Lindsey Sikora and Janna Olson

Mandoline Chanson d'amour

Krista Shackleford and Donna Noton

Sonate pour Flute et Piano(1957)

i. Allegretto malincolico

ii. Cantilena

iii. Presto gio

Lindsey Sikora and Janna Olson

From Mignon

Connais-tu le pays

Non so piu cosa son

Krista Shackleford and Donna Noton

Sonata (1951)

i. Allegro moderato

ii. Adagio

iii. Allegro poco moderato

Johann Sebastian Bach (1685-1750)

George Frideric Handel (1685-1759)

Christoph Willibald von Gluck

Georges Hue (1858-1948)

Franz Schubert (1797-1828)

Richard Strauss (1864-1949)

Rick Benson

Charles T. Griffes

Gabriel Faure (1845-1924)

Francis Poulenc

(1899-1963)

Ambroise Thomas (1811-1896)

Wolfgang Amadeus Mozart (1756-1791)

Boushlay Martinu

Translation

Et exultavit/And Rejoiced

And my spirit hath rejoiced In God my Saviour

Cara Sposa/ Dear Beloved

Dear beloved
Lovely dear
Oh! Return to my crying self.
On your Erebo's altar
I face you, I challege you,I defy you,
Oh evil spirit.

Lascia ch'io pianga/Leave me that I cry

Pitiless Armida! With fiendish force You have abducted me from the blessed Heaven, from my happiness,

And here, in eternal pain, you hold me alive, tormented in Hell.

Leave me that I cry.
Let me weep my cruel fate,
And let me breathe freedom!
Let sorrow break these chains
Of my sufferings, for pity's sake.

Che faro senza Euridice?/What will I do without Euridice

What will I do without Euridice?
Where will I go without my beloved?
What will I do? Where will I go?
What will I do without my beloved?
Euridice! Oh God! Answer!
I am still you faithful one.
Ah, no more help, no more hope
for me comes forth
from earth, nor from heaven!

Fruhlingsglaube/Faith in spring

The mild breezes are awake,
They rustle and stir by day and night,
They are at work everywhere;
O fresh scent, o new sound!
Now, poor heart, be not afraid,
Now everything must change.
The world grows lovelier every day,
One cannot tell what yet may happen;
The flowering will not end;
The farthest, deepest valley blooms,
Now, poor heart, forget you pain!
Now everything must change.

Lachen und Weinen/Laughter and Tears

Laughter and tears At all hours Can have so many causes When one is in love. In the morning I laughed with pleasure, And why I now weep In the evening light, I myself do not know. Tears and laughter At all hours Can have so many causes When one is in love. In the evening I was weeping with grief; And how can you wake In the morning with laughter, I must ask you, my heart!

F Ruckert

Allerseelen/All Souls' Day

Place on the table the fragrant mignonettes, Bring here the last of red asters, And let us speak again of love, As long ago in May. Give me the hand that I may secretly clasp it, And if it is observed by others, I will not mind; Give me one of your sweet glances, As long ago in May. Today each grave is flowering and fragrant, Once a year is All Souls' Day,-Come to my heart that I again may have you, As long ago in May.

Hermann von Gilm

Mandoline/Mandolin

The men who give serenades And the lovely ladies who listen to them Exchange insipid remarks Under the singing branches. It is Tircis and it is Aminte. And it is the eternal Clitandre, And it is Damis who for many a Cruel woman writes many a tender poem. Their short silken jackets, Their long dresses with trains, Their elegance, their joy And their soft blue shadows Are swirling in the rapture Of a pink and gray moon, And the mandolin is chattering Amidst the shiverings of the breeze.

Paul Verlaine/trans. Perry Gethner

Chanson d'amour/Song of Love

I love your eyes, I love your forehead,
O my rebellious one, o my fierce one,
I love your eyes, I love your mouth
Where my kisses will exhaust themselves.
I love your voice, I love the strange
Grace of everything you say,
O my rebellious one, o my dear angel,
My hell and my paradise!
I love everything that makes you beautiful,
From your feet to your hair,
O you, toward whom all my wishes rise up,
O my fierce one, my rebellious one!

Armand Silvestre/trans. Perry Gethner

Connais-tu le pays/Dost thou know that fair land

Dost thou know that fair land Where the lemons bloom? Where the oranges' gold Lights the leafy gloom? Where the breeze softly sighs, And the winds gently lave Silent myrtletrees, and high the laurels wave, Where so radiantly calm, like blessing from on high, Smiles an eternal spring, ever blue is the sky. Ah, me! Wherefore may I not wander unto that happy shore? Fain with thee I would fare! 'Tis there! 'Tis there, in love ever fonder, I fain would live and die! Hast thou e'er seen the house? In its pillared walls. They stand waiting for me! How resplendent the halls! And marble sculptures there Seem to call out to me: "Hapless maiden, return! Thy home is here for thee! And the shinning lake, whereon there glides along Many a swaying boat with dancing and with song!

Non so piu cosa son/I don't know anymore what I am

I don't know anymore what I am, what i'm doing; Now I'm made of fire, now of ice. Every woman makes me change color; every woman makes me tremble. At merely the words "love," "pleasure," My breast becomes nervous and upset, and a desire for love-a desire that I can't explain-forces me to talk. I talk about love when awake; I talk about love when dreaming-To the water, to the shadow, to the mountains, To the flowers, to the grass, to the fountains, To the echo, to the air, to the winds Which carry away with them the sound of my futile words. And if I don't have someone to hear me,

I talk about love to myself.

Lorenzo da Ponte/trans. Martha Gerhart



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Our repertoire is adventurous but to quote pianist and scholar Charles Rosen: "The musical canon is not decided by majority opinion but by enthusiasm and passion."

Now in its third season, Faculty and Friends was created to present the breadth and diversity of the Music Department's creative and performance talent in presentations of the highest artistic level. This season meets the same criteria: in six concerts, ten Faculty and seven Friends will play almost every orchestral instrument as well as the piano, in music from Brahms to Bashaw. Each concert will take place on a Friday evening but the ensemble will vary, from the solo to the sextet.

Our solo recital will be given by Faculty member, organist Marnie Giesbrecht, in February. Duo recitals will feature the combined keyboard talents of Roger Admiral and Adjunct Professor Joachim Segger in March, as well as the voices of soprano Katherine Corcoran and Faculty member, baritone Harold Wiens, in January. Trio repertoire will be well represented by Judy Loewen (piano), Gerald Onciul (French horn) and Scott Whetham (tuba) in October and by Trio Primavera in November. Finally, our sextet will be the Academy Chamber Strings,

a meeting of faculty (violist Aaron Au and cellist Tanya Prochazka) and friends (violinists Alycia Au and Erika Raum, violist David Harding and cellist Julie Amundsen). Their title may remind you of our student ensemble, the Academy Strings, which under Tanya Prochazka's direction performed to such acclaim during their tour of Cuba in February. The result of their success is an invitation to return to Cuba with a small chamber group for an international chamber festival.

When we first introduced Faculty & Friends, we suspected that its sheer diversity would challenge the standard subscription concert model. Nevertheless, it continues to fulfill its purpose: to illustrate the breadth and depth of music performance by our faculty and their friends.

The subscription price offers a 30% reduction on individual tickets, which will be an affordable \$12/adults, \$7/students/seniors.

Whether you subscribe, or select choice events, we look forward to seeing you at Convocation Hall in the coming season.



Friday 27 September

Academy Chamber Strings

Erika Raum and Alycia Au, violin

Aaron Au and

David Harding, viola

Julie Amundsen

and Tanya Prochazka, cello

Canadian composers String Sextets Arthur Schöenberg Verklaerte Nacht Guido Gavilan String Quartet

Friday 25 October

Scott Whetham, tuba

Gerald Onciul, French horn

Judy Loewen, piano

Alec Wilder Suite for Horn,

Tuba and Piano

Paul Dukas Villanelle for Horn and Piano

Alan Gilliland A new work for

Tuba and Horn

Leonard Salzedo Sonata for

Tuba and Piano

David Gillingham Divertimento for

Horn, Tuba and Piano

Friday 22 November

Primavera Trio

John Mahon, clarinet

Hiromi Takahashi, oboe

Diane Persson, bassoon

Jongen Trio

Pierne Bucolique Variée

Auric Trio

Walthew Triolet in E Flat

Sauget Trio

Tomasi Concert champêtre

Friday 17 January

Katherine Corcoran, soprano Harold Wiens, baritone

Roger Admiral, piano

Hugo Wolf Michelangelo-Lieder and selected Goethe-Lieder

Robert Schumann, Johannes Brahms and Peter Cornelius Solos and Duets from Lieder collections

Friday 28 February

Marnie Giesbrecht, organ

Liszt Prelude and Fugue on BACH

Franck Chorale in A Minor

Franck Finale

Reger Introduction and Passaglia

Reger Benefictus

Schumann BACH sketches

Friday 14 March

Roger Admiral

Joachim Segger

Music for Two Pianos

Howard Bashaw Two Movements for

Two Pianos

Gyorgy Ligeti Three Portraits

Claude Debussy En Blanc et Noir

Witold Lutoslawski Variations on a

Theme by Paganinni

Sergei Rachmaninoff Suite, Op. 17



Friday 27 September

After the **Academy Strings'** hugely successful tour of Cuba last February, their director, Tanya Prochazka, was invited to bring a string sextet of core players to represent Canada and Canadian music at the International Music Festival, "XVII Festival de La Habana" in October 2002. The Academy Chamber Strings is the result. Because two of the finest core string players are now pursuing advanced studies in the USA, Tanya has persuaded two distinguished guests, violinist Erika Raum and violist David Harding, to join the group. As you can imagine, the rhythm and colour of Cuban music will be the core of their program.

Aaron Au and Alycia Au (see Music at Convocation Hall, 6 September)

Tanya Prochazka (see Music at Convocation Hall, 26 March)

Friday 25 October

Composers and arrangers have long been fascinated with the tonal properties of the horn and tuba. By virture of their similar conical-shaped tubing, they are essentially "uncle and nephew". The composers featured on this program are delighted with these instruments, and have expressed their music through them.

A native Edmontonian, **Judy Loewen** graduated from the University of Alberta with a Bachelor of Music degree in piano performance and a Master's degree in harpsichord performance. She is active in the Edmonton music scene as an accompanist, and as a teacher at Alberta College Conservatory of Music.



Gerald Onciul is a member of the longest standing professional orchestral horn section in North America, that of the Edmonton Symphony. The sec-



tion has remained intact for 24 years. He received his earliest training on horn from John Hermanns at the Summer Music Workshop in Camrose, Alberta. Gerald has appeared as soloist with the Edmonton Symphony and has performed with the Mexico City Philharmonic Orchestra. He is currently Visiting Assistant Professor at the University of Alberta, and is a fre-

quent performer at the Call of the Wild Horn Festival held annually at Cold Lake.





Scott Whetham began playing tuba in the North Vancouver Youth Band under Arthur Smith. Training continued at the Eastman School of Music and with the National Youth Orchestra of Canada. In 1984 he joined the Edmonton Symphony Orchestra as principal tuba and has performed as soloist with them. He joined the Department of Music at the University of Alberta a short time later. Scott directs the Mill Creek Colliery Band (a British-style brass band) and performs with Albertasaurus (a tuba quartet) and Bass Line Road, a new music ensemble consisting of tuba, double bass, bassoon and percussion.

Friday 22 November

The pieces of music on tonight's program were originally scored for the oboe, clarinet and bassoon - all reed instruments - and there are a total of five reeds vibrating in the trios you will hear. It is this commonality that offers a unique blended, particularly



colourful sonority. There have been many famous reed trios (trios d'anches) including the Trio d'Anches de Paris, the London Trio, the Rene Daraux Trio, the Trio d'Anches de Bruuxelles and the Fiati Reed Trio.

Primavera Trio

John Mahon is a graduate of the University of Alberta Department of Music and has been playing the clarinet in Edmonton for many years. In particular, he has, over the past 20 years, maintained and profited from an ongoing musical relationship with the oboist, Hiromi Takahashi, and bassoonist, Diane Persson. Along with his work as a musician, Mr Mahon is the Executive Director of the Edmonton Arts Council as well as a partner and producer with Edmonton-based Arktos Recordings Limited, Alberta's largest classical compact disc label.

Hiromi Takahashi is a graduate of the University of Alberta and was a member of the National Youth Orchestra of Canada from 1973- 75 and the Canadian Chamber Orchestra 1974. In 1976, he was a member of Primavera Players, a resident woodwind quintet at the Banff School of Fine Arts. For over 27 years, he has performed as a freelance oboist with most of the Western



Canadian orchestras, operas, ballets, music theaters choirs and chamber groups. He has taught oboe at Mount Royal College, the University of Saskatchewan, Alberta College, The King's University College and Augustana University College. He was appointed in 1992 as a Visiting Assistant Professor of oboe at the University of Alberta.

Diane Persson received her Master of Music degree in Performance and Literature from the Eastman School of Music, and continued her musical studies with the National Youth Orchestra of Canada, the World Youth Orchestra, and with bassoonists William Waterhouse in London, England, and Mordecai Rechtmann in Tel Aviv, Israel. She has toured North Americal extensively with the Canadian Opera Company. A frequent performer with the Edmonton Symphony Orchestra, the Red Deer Symphony Orchestra, and the Primavera Wind Trio, she is currently a sessional instructor at the University of Alberta, teaching Bassoon and Woodwind Techniques. Diane is also the conductor of the Edmonton Philharmonic Orchestra.

Friday 17 January

The great poetry set to music in German Lieder expresses the recurring themes of love and life, often using nature as a metaphor. Kathleen Corcoran and Harold Wiens sing solos and rarely performed duets. This concert also marks the centenary year of Hugo Wolf's death.

Roger Admiral (see Music at Convocation Hall, 10 February)

Kathleen Corcoran, a native of Newfoundland, received Bachelor of Music and Master of Music degrees form the University of Alberta where she studied with Harold Wiens. She has also studied in Austria, Denmark and Slovakia. She is a music professor at Augustana University College. She has been a soloist with the Edmonton Symphony Orchestra, Calgary Philharmonic Orchestra, Lethbridge Symphony Orchestra, Alberta Baroque Ensemble, Regina Symphonic Ensemble, Richard Eaton Singers, Madrigal Singers and Pro Coro Canada. Many of Kathleen's performances have been broadcast on CBC Radio.

Harold Wiens is Professor of Voice at the University of Alberta, a position he has held since 1975. Harold has appeared as soloist and recitalist with orchestras and choral societies throughout Germany, France, Ireland and North America. In 2001 he performed and conducted master classes in Paraguay, South America. Radio and television recordings include a number of appearances on the national CBC networks. Harold has premiered and recorded many new works by Canadian composers Malcolm Forsyth, Violet Archer, Gerhard Krapf and Alfred Fisher.





Friday 28 February

An Evening of French and German 19th Century Organ Music

The musical festivities surrounding the unveiling and inauguration of the magnificent Davis Organ in the Winspear Centre for Music have no doubt introduced many new listeners to the kaleidoscopic colours and multi-faceted expressive possibilities of the organ and its repertoire. Many of the best-known and loved 19th century composers of piano and orchestral music also played and/or wrote for the organ, either at the apex of their performing careers (Franz Liszt) or with thoughtful reflection in the last years of their lives (César Franck and Johannes Brahms). The aftermath of the French Revolution impoverished churches and organists and gave rise to popular patriotic, battle and storm pieces for the organ. By the end of the century, the glorious symphonic style of organ building had been created and fully developed; it generated a wealth of new performance techniques and repertoire for the organ that continues to provide the foundation and inspiration for organists and audiences today.

Marnie Giesbrecht is a versatile keyboard artist who has performed organ recitals in cathedrals, universities and concert halls in Canada, the United States, Europe and South Africa. 2002 European performances included Notre Dame, Paris and the Stephansdom, Vienna. She studied and concertized as a pianist throughout her undergraduate (University of Alberta) and graduate degrees (Mozarteum, Salzburg, Austria and Eastman School of Music, Rochester, N.Y.). Dr Giesbrecht graduated with a Doctor of Music degree (University of Alberta) in Pipe Organ Performance in 1988,



the recipient of numerous scholarships and awards. She has recorded for broadcasts in Canada, the United States and South Africa. A faculty member in the Department of Music since 1988, she also served as National President of the Royal Canadian College of Organists from 2000 - 2002. Marnie Giesbrecht performs and with Joachim Segger as Duo Majoya. Their programs and CDs present a kaleidscopic variety of organ duets, piano duets and organ and piano duets. They will perform an organ duet on the gala opening concert of the Davis Organ in the Winspear Centre in September 2002.



Friday 14 March

This concert showcases Edmonton pianists Roger Admiral and Joachim Segger for the first time as a duo. The music comes from the 20th Century but has ties to the Romantic era: Bashaw's work was inspired by letters between Robert Schumann and Clara Wieck; Ligeti's work includes a tribute to Frederic Chopin; Lutoslawski's variations stem from the famous violin Caprice of virtuoso Nicolai Paganinni.

Roger Admiral (see Music at Convocation Hall, 10 February)



Joachim Segger is a versatile musician who regularly plays piano solo, duo and chamber recitals as well as concertos throughout North America, Europe and South Africa, and is frequently heard on CBC local and national broadcasts. He was the winner of the prestigious Canadian Women's Club Competition in New York City that resulted in a Carnegie Recital Hall début. One of the youngest students at Eastman to receive the Performer's Certificate, he also won the concerto competition and performed the Prokofiev Second Piano Concerto with the Eastman Philharmonia conducted by David Effron. Joachim's first piano solo CD "Bravato" was released in June 2002 on the Arktos label. He is Associate

Professor of Piano and Theory at The King's University College, Edmonton, and Adjunct Professor of Piano at the University of Alberta. Joachim and his wife Marnie Giesbrecht, collaborate as Duo Majoya. In addition to playing piano duet repertoire, they play organ duets, and organ and piano duos. Their concert programs and CD's are broad in scope, including transcriptions, improvisations (Joachim) and new music. Their performances and recordings are received with critical acclaim.

Joachim Segger is also an organist. He has given workshops on organ and/or piano improvisation at national conventions and conferences in Canada and the United States.





Ménage à Trio

A pisnist with a broad and eclectic repetroite, Canadian pianist Stephane Lemelin has received particular praise for his interpretations of Schubert, Schumann, Fauré and Ravel. He tours regularly in participant in summer festivals, he has collaborated with fellow artists and has appeared as soloist with most of Canada's major orchestras. Stephane Lemelin has made several compact disc recordings as a soloist and chamber musician, which are frequently broadcast. Born in Mont-Joli, Quebec, in 1960, he received the Doctor of Music Arts degree from Yale University. A laureate of the Casadesus International Competition, Mr Lemelin the Casadesus International Competition, Mr Lemelin

taught at the University of Albetta. In the fall of 2001, he joined the faculties of the University of Ottawa as Professor of Piano and of the Université de Montréal as Visiting Professor.

A native of New Zealand, Martin Riseley studied at the Juilliard School, New York, in 1989 with Dorothy DeLay and Piort Milewski, graduating in 1991 with a Master of Music degree, and a Doctorate of Music Arts in 1996. He assisted Dorothy DeLay as a teaching fellow in the Pre-College Division of Juilliard while in New York, and taught at the 92nd Street 'Y'. He was also soloist and concertmaster with the Chamber Players of the Juilliard School in their Merkin Hall debut, and in Alice Tully Hall as part of the Mozart Bicentennial celebrations at Lincoln Center. He has been Concertmaster of the Edmonton Symphony Orchestra since 1994. He is a Visiting Assistant Professor in the Department of Music at the University of Alberta, and a frequent performer at the Ottawa Chamber Music Festival.

Since atriving in Edmonton, Canada in 1986, Tanya Prochazka has become one of Canada's leading cellists. She is highly regarded as a devoted cello and string teacher, having taught at the Royal Academy of Music and the Guildhall School of Music in London. Since 1987, she has taught at Alberta College and the University of Alberta, where she is Professor of Cello, Strings, and Chamber Music, and also conducts the University Symphony Orchestra and the Academy Strings. Ms Prochazka conducts cello master classes and string workshops wherever her concerts take her in Morth America, Europe and Australia. Born in Melbourne, Australia, Ms Prochazka is a former student of Andre Navarra and Janos Starker. She has gathered a number of prizes at prestigious of Andre Navarra and Janos Starker. She has gathered a number of prizes at prestigious competitions, and is an active recording artist for the ATMA and ARKTOS labels.

Monday 10 February



William H Street, soprano saxophone, has earned worldwide respect as one of North America's finest instrumentalists. He has appeared as recitalist, conductor and soloist with orchestras and bands throughout Europe, Central and North America and Asia. He can be heard on several compact disc recordings and his performances are broadcast frequently on the CBC. A Selmet clinician, Dr Street holds degrees from Northwestern University, the Conservatoire National de Bordeaux, France and the Catholic University of America. Dr Street is a Professor of Music in the Department of Music, where he is saxophone instructor, chamber music coach and Director of the University

Roger Admiral completed a Doctor of Music degree at the University of Alberta. His main teachers include Helmut Brauss, Peter Smith and Virginia Blaha. With help from the Johann Strauss Foundation, Roger also studied Lied-duo at the Mozarteum in Salzburg. Currently he works in Edmonton and performs as part of the Kovalis Duo with Montreal percussionist Philip Hornsey.



Wednesday 26 March

This program features two of the best-loved works of French chamber music. Written between 1889 and 1891 for the universal combination of violin, piano and string quartet, the Chausson Concert, Op 21, blends architectural grandeur and tender lyricism. Dedicated to the great Belgian violinist Eugene Ysage, it was inspired by both Franck and Fauré.

The Ravel Trio is regarded by many as his greatest work. Composed at the outset of the First World War, it is one of Ravel's most passionate and dramatic outpourings. Highly virtuosic for all three instruments, it achieves at times an almost orchestral texture with moments of shimmering delicacy.

Aaron and Alycia Au (see Music at Convocation, 6 September)



Friday 11 October

Pianist Patricia Tao has led an active careet as both soloist and chamber musician. As soloist, Ms Tao toured the United States for Columbia Artist's Community Concerts series, and in 1990 represented the USA as an Writistic Ambassadot," with recitals in Portugal, Spain, with the Guild Trio, her international performing careet includes concerts throughout North America and Europe. Ms Tao received degrees from Harvard University, Indiana University and her doctorate from the State University of University of Virginia and Western Washington University of Virginia and Western Washington



University, and is now Professor of Piano in the Department of Music at the University of Alberra.

Friday 10 January

In 12th century Provence, the term Ballade referred to a folk-style dance form. From the next century on, the dance element disappeared and the ballade evolved into two different and distinct artistic genres: literary and musical. The musical history of the ballade is characterized by its changing forms and shapes. Chopin is an interesting storyteller. Brahms' Ballades show a youthful voice. Debussy's Ballade is a very early work. The spirit of Canadian composer Jacques Hétu's Ballade belongs to the romantic tradition.

Widely acclaimed pianist Jacques Després has dazzled audiences for over two decades in his native Canada and the United States with his sensitive yet powerful style and sympathetic interpretations of a broad range of composers appearing as soloist with symphony orchestras, and has shared the stage, in gala concerts, with other internationally renowned pianists. His tours have included numerous at summer festivals aired on CBC radio, and performances at summer festivals in North America. Mr Després completed his doctorate at the State University of New York at pleted his doctorate at the State University of New York at School of Music. He has also recorded solo piano repersitorand Naxos CD labels



toire for the Eroica, VDE/Gallo and Naxos CD labels.



Tanya Prochazka and Martin Riseley (see Music at Convocation Hall, 26 March)

Janet Scott Hoyt is widely known as a pianist, teacher and adjudicator. Her university studies were completed at the University of Alberta. Further studies were pursued in Europe with Cecile Genhart and at The Banff Centre with Cyotgy Sebok and Menachem Pressler. Since 1973, she has been a member of the music faculty at The Banff Centre, and in 1995, was nominated to lead the association with The Banff Arts Festival, she has performed with many artists of international reputation and with students from around the world. She was named to with students from around the world. She was named to the piano faculty of the Department of Music at the



University of Alberta in 1998.

Sunday 22 September, 3:00 pm

VoiceScapes

English Madrigals, Rounds & Catches

VoiceScapes, augmented by three other Calgary and Edmonton singers and Victor Coelho, a Calgary lutenist, will explore the colourful and varied repertoire of English madrigals, rounds and carches from the late 16th and 17th centuries. Most of the music will be performed one-on-a-part, creating intimate, transparent and expressive renditions of this rich repertoire. In addition, the variety of voicings required for the repertoire will provide an inviting aural diversity in the program.

VoiceScapes is a professional music collective created in 2000 by two couples: Julie Harris & Jerald Fast, and Christina Jahn & Paul Grindlay. Each singer brings a broad range of performing experience: from medieval groups to opera companies, from solo to choral work, across four continents. The ensemble's mandate is to create distinctive and varied concerts in venues most suitable for the repertoire chosen. VoiceScapes' structure allows them delibertately to present very flexible programs. Their passion is to bring music to Albertans that is not often heard, or which needs to be performed in a historically-informed manner.

Fiday 6 September

Edward Elgar: Chamber Music

Pianist Janet Scott Hoyt remembers playing the Quintet Op 84 for the first time some 15 years ago: "It is a breathtaking work, full of dramatic writing, beautiful melodies, and heartfelt sentiment. I approached Tanya [Prochazka] about the possibility of doing it. We had recently completed our CD, The Passionate Englishman, and I felt that this would be a very satisfying project. She mentioned that the Violin Sonata, Op 82 and the String Quartet, Op 83 were all written around the same time. (They were given their first private hearing on January 7, 1919. World War I would draw to a close with Armistice Day, November 11th of that year.) I look forward to performing the Violin Sonata with Matrin Riseley, who will know just what to do with all those dis-

armingly beautiful violin lines! The String Quartet is just as beautiful. The audience is in for a treat!"

A native of Lethbridge, Aaron Au is currently a member of the Edmonton Symphony Orchestra and an instructor of violin and viola at the University of Alberta. Aaron studied violin and viola performance at the University of British Columbia. With the support of the Johann Strauss Foundation, Aaron studied violin and viola at the Universitat Mozarteum in Saltzburg. He has won many competitions, including the 1993 CIBC Wational Music Festival, when he was violist of the Bridge Trio, and has performed as concertmaster with the National Youth Orchestra of Canada.

Alycia Au is currently studying with Martin Riseley at the University of Alberta. She has won many competitions at the University of Alberta. She has won many competitions at the local and provincial level and has been featured as soloist with the UBC Symphony Orchestra, Alycia was the violinist of the Bridge Trio, Orchestra. Alycia was the violinist of the Bridge Trio, who won the 1993 CIBC National Music Festival. She has also peformed on tours with the National Youth Orchestra of Canada.





Friday 10 January

Frédéric Chopin Claude Debussy, Johannes Brahms and Ballades by Jacques Hétu, Jacques Després, piano

Monday 10 February

première by American composer Dana Works by Denisov, Fisher, Terzakis and a

Wednesday 26 March

Tanya Prochazka, cello Martin Riseley, violin Stéphane Lemelin, piano

Aaron Au, viola Alycia Au and Andrew Wan, violin with guests

Jor Violin, Piano and String Quartet Ernest Chausson Concerto in D

Violin Sonata, Op 82 String Quartet, Op 83

Roger Admiral, piano William H Street, saxophone

Ménage à Trio

Maurice Ravel Irio

8:00 p.m. Concert 7:15 p.m. Pre-concert introduction

(except for Sunday 22 September)

Piano Quintet, Op 84

Edward Elgar: Chamber Music

Martin Riseley and Alycia Au, violin

Tanya Prochazka, cello

Janet Scott Hoyt, piano

Friday 6 September

Aaron Au, viola

Sunday 22 September

Leonard Ratzlaff, bass Paul Grindlay and Jerald Fast and John Brough, tenor Julie Freeman Smith, alto Christina Jahn, soprano Julie Harris and **Aoicescapes** 3:00 pm: (Afternoon)

16th and 17th century English madrigals,

Friday 11 October

Guest organist

Victor Coelho, lute

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Premier Liure Three Etudes from Etudes pour Piano Gyorgy Ligeti Piano Sonata in G, D 894 Franz Schubert Patricia Tao, piano

Vallée d/Obermann Au bord d'une source Chapelle de Guillaume Tell Franz Liszt

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Music at Convocation Hall: MACH IX

for a few friends or for themselves. They performed Mozart and Beethoven when contemporary audiences considered the music too chromatic or simply weird. We performers kept their music alive. Rosen believes that the only musical opinion that really matters is that of the person who feels passionately about it.

the popular Ménage à Trio. (on an unusual Wednesday evening) with series in February, and the season will end bring his saxophone virtuosity to the world of the Ballade. William Street will member Jacques Després, will explore the the New Year, another fine pianist, faculty works by Schubert, Liszt and Ligeti. In member, pianist Patricia Tao, will perform centuries. In October our newest faculty rounds and catches of the 16th and 17th time to the world of the English madrigal, Elgar. Voicescapes then takes us back in devoted to the chamber music of Edward our season in September with a concert passion with our musicians as they begin We hope that you will share this

Welcome to the ninth year of our very popular flagship concert series, Music at Convocation Hall. Begun in 1994 to profile the very best performances of some of the most revered music, MACH is now firmly established in the hearts of our concert goers as a source of spatkling, passionate music- making.

whether in concert for a thousand people, ed because people loved to perform it, dead for hundreds of years, but it persistthat classical music had been pronounced the classical music concert. He observed which predicted the ultimate demise of Rosen was asked to review two new books few years ago, pianist and scholar Charles music. In a Harper's Magazine article a through clearly: because they love the ied as the personalities, but one shines did for this series. The answers are as varour musicians chose the repertoire they might be interested to know how or why for the first time. We also thought you to you by now, but others you will meet guished musicians. Most are well-known years, you can read all about our distin-In this year's brochure, as in previous



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Charles Rosen, pianist and scholar, Hatper's Magazine, March 1998

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In Recital

Hyoyoung Park, organ

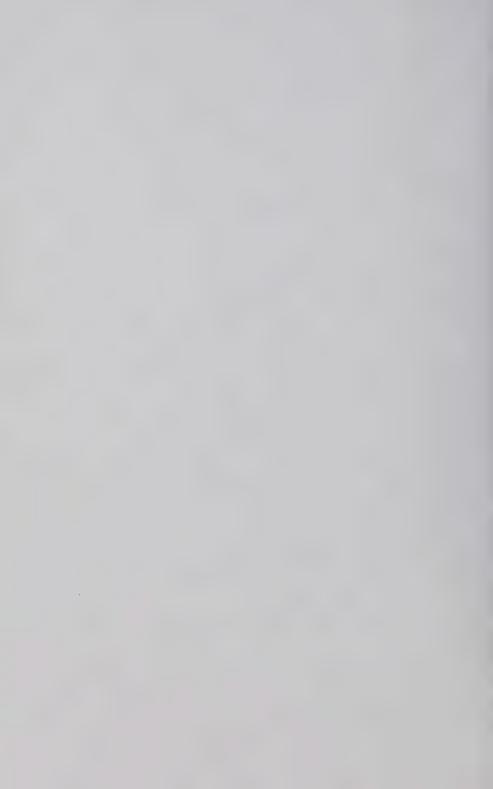
Candidate for the Master of Music degree in Organ Performance

Wednesday, August 21, 2002 at 7:00 pm

West End Christian Reformed Church

Program





Program

From Mass for the Parishes

Francois Couperin Plein Chant du Premier Kyrie en Taille (1668-1733)

Tierce en Taille Dialogue

Prelude and Fuge in C Major, BWV 547

Johann Sebastian Bach

(1685-1750)

Variations sur un Nöel, Op. 20 (1922)

Marcel Dupré (1886-1971)

Intermission

Sonata No. 4 in B-flat Major, Op. 65 (1844)

Felix Mendelssohn (1809-1847)

Allegro con brio Andante religioso

Allegretto

Allegro maestoso e vivace

From Three Preludes founded

in Welsh Hymn Tunes Rhosymedre ("Lovely") Ralph Vaughan Williams

(1872-1958)

Olivier Messiaen

From La Nativité Du Seigneur:

Neuf Meditations pour orgue (1935)

Dieu parmi nous

(1908-1992)

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Park.

Ms Park is a recipient of a Beryl Barns Memorial Award (Graduate).

Upcoming Events:

September

6 Friday, 8:00 pm

Music at Convocation Hall

Janet Scott Hoyt, piano

Martin Riseley and Alycia Au, violin

Aaron Au, viola

Tanya Prochazka, cello

Chamber Music by Elgar

String Quartet, Op 83

Violin Sonata, Op 82

Piano Quintet, Op 84

Admission: \$12/adult, \$7/student/senior

15 Sunday, 8:00 pm

Faculty Recital

Russell Whitehead, trumpet

22 Sunday, 3:00 pm

Music at Convocation Hall

Voicescapes

Julie Harris and

Christina Jahn, soprano

with Guest alto

Jerald Fast and John Brough,

tenor

Paul Grindlay and

Leonard Ratzlaff, bass

Victor Coelho, lute

Neil Cockburn, organ

English madrigals, rounds and catches from late 16th and 17 centuries

Admission: \$12/adult, \$7/student/senjor

27 Friday, 8:00 pm Faculty & Friends

Academy Chamber Strings

Erika Raum and

Alycia Au, violin

Aaron Au and

David Harding, viola

Julie Amundsen and

Tanya Prochazka, cello

String Sextets by Canadian composers

Schöenberg Verklaerte Nacht

Gavilan String Quartet

Admission: \$12/adult, \$7/student/senior

8 Saturday, 8:00 pm

Faculty Recital

Milton Schlosser, piano

30 Monday, 12:00 pm

Noon-Hour Organ Recital

featuring Robert Zylstra

Free admission

October

4 Friday, 8:00 pm

Kilburn Memorial Concert

Jens Lindemann, trumpet

with Tommy Banks

and Jennifer Snow, piano

Program will include works by Debussy, Handel, Enesco, Hohne,

Liszt, Gershwin, Ibert, Obradors, 'Fat' Waller, McCoy, Weiss/Thyle and

Traditional/Lindemann

Admission: \$12/adult, \$7/student/senior



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building

University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



Janet Scott Hoyt, piano Martin Riseley, violin Alycia Au, violin Aaron Au, viola Tanya Prochazka, cello

Friday, September 6, 2002
7:15 pm Pre-Concert Introduction
by David Cook
Main floor, Convocation Hall
8:00 pm Concert



Arts Building University of Alberta

Program

Sir Edward Elgar (1857-1934)

String Quartet, Op. 83 (1919)

Allegro moderato Piacevole. Poco andante

Allegro molto

Martin Riseley, violin Alycia Au, violin Aaron Au, viola Tanya Prochazka, cello

Violin Sonata, Op. 82 (1919)

Allegro Romance

Allegro non troppo

Martin Riseley, violin Janet Scott Hoyt, piano

Intermission

Piano Quintet, Op. 84 (1919)

Moderato:Allegro Adagio

Allegro

Janet Scott Hoyt, piano Martin Riseley, violin Alycia Au, violin Aaron Au, viola Tanya Prochazka, cello Janet Scott Hoyt is widely known as a pianist, teacher and adjudicator. Her university studies were completed at the University of Alberta. Further studies were done in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menachem Pressler. Since 1973, she has been a member of the music faculty at The Banff Centre, and in 1995, was nominated to lead the Collaborative Pianists Faculty there. Through her long association with The Banff Arts Festival, she has performed with many artists of international reputation and with students from around the world. She was named to the piano faculty of the Department of Music at the University of Alberta in 1998.

A native of New Zealand, Martin Riseley began violin studies at the age of six, and gave his first solo concert when he was ten. After several years of study with the English violinist Carl Pini, he entered the University of Canterbury School of Music as a pupil of Polish violinist Jan Tawroscewicz in 1986, with whom he performed in the Vivo String Quartet in 1987-88. The group received a special award from Lord Yehudi Menuhin at the 1988 Portsmouth String Quartet Competition, the same year that he won the Television New Zealand Young Musicians Competition and Australian Guarantee Corporation Young Achievers Award. Upon graduating with a Bachelor of Music degree he went to the Juilliard School in 1989 where he studied with Dorothy DeLay and Piotr Milewski. His coaches there included Felix Galimir, Joel Smirnoff, Samuel Rhodes, Harvey Shapiro, and Paul Zukovsky. In 1991 he graduated from Juilliard with a Master of Music degree, and in 1996 with his Doctorate of Musical Arts degree.

He has performed with most leading New Zealand orchestras and played recitals throughout the country with pianist Maurice Till, as well as radio and television recordings. Having performed also in Australia, Great Britain and Mexico, he appeared in recital with Maurice Till in Osaka and Kurashiki, Japan, in July 1993. They have also appeared at Temple Square, Salt Lake City, Utah and at Paul Hall, New York. In 1994 they performed the cycle of Beethoven sonatas for sell-out audiences in Christchurch, New Zealand. Martin Riseley has also performed in recital with pianists such as Michael Houston, Jon Kimura Parker and Stephane Lemelin

Martin Riseley assisted Dorothy DeLay as a teaching fellow in the Pre-College Division of Juilliard while in New York, and taught at the 92nd Street 'Y'. He was also soloist and concertmaster with the Chamber Players of the Juilliard School in their Merkin Hall debut, and in Alice Tully Hall as part of the Mozart Bicentennial celebrations at Lincoln Center. In 1993 he performed in a Young Artists Concert of the Chamber Society of Lincoln Center with violist Paul Neubauer. He was guest concertmaster in 1993 of the Greenwich Symphony, Connecticut, and also of the New York Chamber Ensemble during their residency at the Cape May Music Festival, New Jersey in May 1993.

Martin Riseley has been Concertmaster of the Edmonton Symphony Orchestra since 1994, and has performed concertos under conductors such as Grzegorz

Nowak, Enrique Batiz, Uri Mayer, Leif Segerstam, Enrique Barrios, and Jorge Mester, and his solo and chamber concerts have appeared on National Radio. He recently gave the North American premiere of the Violin Concerto by Gavin Bryars, and played the Chaconne from the "Red Violin" by John Corigliano at the ESO's summer festival. A concerto, written for him by the New Zealand composer Christopher Blake, will be premiered in 2002, as will a concerto by the ESO's composer-in-residence, Allan Gilliland. He is currently Artist-in-Residence at the Department of Music at the University of Alberta, where with fellow faculty members Stephane Lemelin and Tanya Prochazka they surveyed the complete literature for piano and strings by Brahms last season, and will this year perform the trios of Beethoven. He was also a resident performer at the 2000 Ottawa Chamber Music Festival, where he appeared in concert with Andres Diaz, Andrew Dawes and the St. Lawrence String Quartet. He returned to the Festival last year to perform with Jane Coop and Amanda Forsyth, among others. This year performed the Schubert Quintet and the Schumann Piano Quintet with Pinchas Zukerman, Amanda Forsyth and Jon Kimura Parker at the National Arts Center in Ottawa.

A native of Lethbridge, Alberta, Alycia Au has completed her first year of the Masters of Music Performance program at the University of Alberta where she studies with Martin Riseley. A versatile violinist, Alycia has seen much success as a chamber musician, orchestral player and soloist. At age 14, Alycia was the violinist of The Bridge Trio, which took first prize in 1993 at the CIBC National Music Festival and which later recorded for the CBC. In 1998 and 1999 her ensemble won first prize at the Friends of Chamber Music Competition in Vancouver, BC. November 2000 and September 2001 saw Alycia perform chamber music as a guest artist on the University of Alberta's Friends and Faculty series. As an orchestral player, Alycia has been a member of the National Youth Orchestra of Canada for three summers on their tours across Canada and Japan, and is currently concertmaster of the U of A Symphony Orchestra and Academy Strings. A promising young soloist as well, Alycia has had the privilege of working with renowned artists such as Midori and Pinchas Zukerman, and attended Maestro Zukerman's National Arts Centre Young Artist's Program this past summer. Last year, Alycia made solo appearances with the Edmonton Symphony Orchestra, the National Arts Centre Orchestra and the UBC Symphony Orchestra. Alycia recently graduated as Head of the Class from the University of British Columbia where she studied with Andrew Dawes and received a Bachelor of Music degree in violin performance.

A native of Lethbridge, Alberta, **Aaron Au** is currently a first violinist with the Edmonton Symphony Orchestra as well as Visiting Assistant Professor of Viola, Violin and Chamber Music at the University of Alberta where he is also a *Winspear Fellow*.

A student of Andrew Dawes and Gerald Stanick at the University of British Columbia where he studied both violin and viola, Aaron graduated Head of the Class in 1998. He was then awarded the *Johann Strauss Foundation*

Scholarship for the Advanced Study of Music in Austria and pursued a year of studies at the Universitaet Mozarteum in Salzburg Austria with Thomas Riebl and Claudia Bussian.

A frequent guest of CBC Radio, Aaron has appeared as a soloist and chamber musician on both violin and viola in concerts across Canada, the U.S. and Europe. He has also won various competitions including the 1993 CIBC National Music Festival where he was violist of the Bridge Trio. A member of the National Youth Orchestra of Canada, Aaron served as concertmaster for the orchestra's tour of Canada and Japan. He also performed with the Vancouver Symphony and Opera Orchestras as both violinist and violist. In the summer of 2001, Aaron participated as a faculty member at the Agassiz Music Festival in Winnipeg, performing chamber music as both violinist and violist as well as coaching several talented young musicians. Aaron recently completed an extremely successful tour of Cuba as principal violist of the University of Alberta Academy Strings Orchestra and is very excited to be returning there to perform another tour, this time with the Academy Strings string sextet. This tour will be highlighted by performances at the 17th International Contemporary Music Festival in Havana, Cuba.

Aaron is currently working on his Doctor of Music degree at the University of Alberta where he has been awarded the *University of Alberta PhD Scholarship*. Under the guidance of Martin Riseley and Tanya Prochazka, he is pursuing studies in string performance and pedagogy.

Cellist **Tanya Prochazka** has a remarkably varied international career as soloist, chamber musician, freelance player and teacher.

Since arriving in Edmonton, Canada in 1986, Ms Prochazka has become one of Canada's leading cellists. She performs widely as a soloist, and chamber and freelance musician. Her repertoire ranges from the Baroque period through the 20th century. She broadcasts frequently on CBC radio and regularly collaborates with such artists as Stéphane Lemelin, Jacques Israelievitch, Erika Raum, Janet Scott Hoyt, Jacques Despres and Brachi Tilles. Ms Prochazka is a founding member of Ménage à Trio, with Stéphane Lemelin and Martin Riseley. She continues her international performing career, playing in Germany, Russia, the U.S. and Australia.

Highlights of Ms Prochazka's recent concert schedule include the Complete Sonatas for Cello and Piano by Beethoven, performances at the Ottawa Chamber Music Festival, Schubert String Quartets and Quintet with Andrew Dawes and Raphael Wallfisch, solo cello recitals of twentieth century cello music, the Complete String and Piano Chamber Music of Johannes Brahms, the integral Beethoven Piano Trios, the first Canadian performances of "Goldberg Variations 2" by Bach, Frazelle, Rouse, Lieberson, Corigliano, Schickele and Danielpour, and the first Australian performance of Schumann's Dichterliebe arranged for cello and piano by Prochazka.

Ms Prochazka is highly regarded as a devoted cello and string teacher. She taught at the Royal Academy of Music and at the Guildhall School of Music in London. Since 1987, she has taught at the University of Alberta and at Alberta College, in Edmonton, Canada. In July 1998 she was appointed Professor of Cello, Strings, and Chamber Music at the University of Alberta, where she is also Conductor of the University Symphony Orchestra and the Academy Strings Orchestra. In May 2000, she led the Academy Strings Orchestra on a tour of British Columbia, and in February, 2002 led them on a fabulous concert and educational tour of Cuba, which included performances in Cienfuegos, Santa Clara and Hayana.

Ms Prochazka conducts cello master classes and string workshops wherever her concerts take her. This includes classes in Chicago, Melbourne, Winnipeg, Regina, Ottawa and Freiburg, Germany. In June 2002 Ms Prochazka was Resident Artist for the String Program at the Australian National Academy of Music, in Melbourne. She is also in demand as a competition jury member and string festival adjudicator.

Born in Melbourne, Australia, Ms Prochazka began her cello studies with Marianne Maxwell and Henri Touzeau, both eminent Australian cello teachers. She pursued her studies at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker. Her early professional activities took her to Vienna, Austria. From Vienna, as cellist with Ensemble I, she performed throughout Europe, the Middle East, Southeast Asia, and Australia. Subsequently, as a resident of London, England, she performed throughout Britain as soloist and chamber musician and regularly for the BBC in recitals and chamber music concerts.

Ms Prochazka has gathered a number of prizes at prestigious competitions: Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi-finalist at the Tchaikovsky Competition in Moscow, the Suggia Prize in London.

Ms Prochazka is an active recording artist for the ATMA and ARKTOS labels. Her CD recordings "American Cello Masterpieces" and "Poulenc, Fauré and Saint-Saëns" (ATMA) have received wide critical acclaim, as has the CD "Landsmal" (ARKTOS), music by Grieg. Her recording of Canadian Solo Cello works by Fisher and Ho appears on "Stringtime" (ECLECTRA), and her most recent recording, "The Passionate Englishman" has met with excellent reviews.

Upcoming Events:

September

15 Sunday, 8:00 pm Faculty Recital

Russell Whitehead, trumpet

22 Sunday, 3:00 pm Music at Convocation Hall Voicescapes

Julie Harris and
Christina Jahn, soprano
with Guest alto
Jerald Fast and John Brough, tenor
Paul Grindlay and
Leonard Ratzlaff, bass
Victor Coelho, lute
Neil Cockburn, organ

English madrigals, rounds and catches from late 16th and 17 centuries
Admission: \$12/adult, \$7/student/senior

27 Friday, 8:00 pm
Faculty & Friends
Academy Chamber Strings
Erika Raum and Alycia Au, violin
Aaron Au and David Harding, viola
Julie Amundsen and
Tanya Prochazka, cello

String Sextets by Canadian composers Schöenberg Verklaerte Nacht Gavilan String Quartet Admission: \$12/adult, \$7/student/senior

28 Saturday, 8:00 pm Faculty Recital Milton Schlosser, piano

30 Monday, 12:00 pm Noon-Hour Organ Recital featuring Robert Zylstra Free admission October

4 Friday, 8:00 pm

Kilburn Memorial Concert Jens Lindemann, trumpet with Tommy Banks

and Jennifer Snow, piano

Program will include works by Debussy, Handel, Enesco, Hohne,

Liszt, Gershwin, Ibert, Obradors, 'Fat' Waller, McCoy, Weiss/Thyle and

Traditional/Lindemann

Admission: \$12/adult, \$7/student/senior

5 Saturday, 10:00 am
Kilburn Memorial Artist
Trumpet Masterclass
with Jens Lindemann
Convocation Hall, Arts Building

7 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring students from the Department of Music. Free admission

8 Tuesday, 8:00 pm Visiting Artists Structural Damage Vancouver Sound/Improv Duo Andrew Czink, piano/electronics John Oliver, guitar/electronics and guests

10 Thursday, 8:00 pm Concert of selected works by Distinguished Visiting Professor Christian Lauba, French composer, with guest Richard Ducros, saxophone



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult Convocation Hall, Arts Building, University of Alberta Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).







Program

Images

Sonata for trumpet and piano (1994)

Commodo e cantabile

Gently and rhythmic

Vivace

Legend (1905)

Prairie Scenes (2002)

World premiere (commissioned through

The Alberta Foundation for the Arts)

Prelude

Field Day in Paradise Hill

The graves of Battleford

Norseman

The elevator man hangs himself

Under the trestle bridge at the edge of town

In my canoe, drifting into dreamless sleep

Pow-wow dancers

Bitter cold and still

Postlude

Intermission

Sonata for trumpet and piano (1995)

Lento

Allegretto

Allegro con fuoco

Ich hab' ein glühend Messer (1884) Wer Hat dies Liedlein erdacht (1892)

Slavische Fantasie (1899)

Malcolm Forsyth

(b. 1936)

Georges Enesco (1881-1955)

> Roger Deegan (b. 1928)

Eric Ewazen (b. 1954)

Gustav Mahler (1860-1911)

Carl Höhne

(19th Century)





Sylvia Shadick-Taylor is a diverse pianist. As a chamber musician she has performed with many ensembles including SPECTRUM, the Clarion Trio, and Ivory Winds. As an accompanist she spans opera classics to demanding contemporary concert repertoire, her work often being heard on CBC Radio. Sylvia has performed as soloist with the Edmonton Symphony Orchestra and the Winspear Chamber Orchestra as well as in recital, frequently featuring contemporary Canadian music. She has toured in Japan, Germany, USA and Canada, including a performance at Carnegie Hall's Weill Recital Hall in NYC with Hungarian/Canadian violinist Nándor Szederkényi.

Ms. Shadick-Taylor holds a BMus cum laude from the University of Alberta, Licentiate and Associate Diplomas, and has studied in Banff, Aspen, New York and Salzburg, Austria. Based in Edmonton, she has worked for Edmonton Opera, the Edmonton Symphony Orchestra, Pro Coro Canada, the University of Alberta, Alberta College, and the Cosmopolitan Music Society. She has adjudicated festivals throughout western Canada; is active as a freelance accompanist, vocal coach, examiner and private teacher; and has recently released two CD¹s: ³At Your Service² highlighting the art of accompanying; and ³Intimate Impressions² featuring the piano music of Frederic Mompou (winner of the 2000 Best Classical Artist Award from the Alberta Recording Industry Association).

Russell Whitehead holds a Masters degree in Performance from the University of Michigan and from 1986 - 1991 was Principal Trumpet with the Saskatoon Symphony and apprentice conductor from 1989-1991. It was during this time Russell conducted the *Partita for Piano, Winds and Percussion* by Monty Floyd, found on the *Vistas* CD and produced by the Canadian Music Centre. He has performed in numerous Music Theatre Contemporary Opera productions at The Banff Centre and 1996 was a performer and assistant music director for a contemporary opera, *The Nature of Water*, written by Georges Aperghis.

Russell is a founding member and past artistic director of the NOWAge Orchestra (1992-2000), an eclectic group dedicated to the 'theatre' of New Music. The NOWAge Orchestra received numerous grants from both Canada Council and the Alberta Foundation for the Arts for their interdisciplinary collaborations with dance and drama.

Russell has been a featured soloist with: the Saskatoon and Red Deer Symphonies, the 1995 International Computer Music Conference held at The Banff Centre, the Edmonton Cantando Band (2000), the New Edmonton Wind Sinfonia, the Alberta Baroque Ensemble and has recorded solo and chamber concerts for CBC radio. Presently Russell performs regularly with the Edmonton Symphony Orchestra, the Capital Brass, adjudicates in Alberta and Saskatchewan and teaches at the University of Alberta, King's College University and through his home.

Russell Whitehead can be heard on the the following CD's: Prairie Sounds-Roger Deegan Arktos Bashaw-Howard Bashaw Arktos

Upcoming Events

September

22 Sunday, 3:00 pm Music at Convocation Hall

Voicescapes

Julie Harris and

Christina Jahn, soprano Jenny Wakeling, alto

Jerald Fast and John Brough, tenor

Paul Grindlay and Leonard Ratzlaff, bass Victor Coelho, lute

Neil Cockburn, organ

English madrigals, rounds and catches from late 16th and 17 centuries
Admission: \$12/adult, \$7/student/senior

27 Friday, 8:00 pm Faculty & Friends

Academy Chamber Strings

Erika Raum and Alycia Au, violin

Aaron Au and
Julie Amundsen and

Tanya Prochazka, cello

Ravel Sonate for Violin and Cello, Schubert String Quintet in C Major, Op 163, Haydn Divertimento for String Trio No. 1 in E Major

Admission: \$12/adult, \$7/student/senior

28 Saturday, 8:00 pm Faculty Recital Milton Schlosser, piano

30 Monday, 12:00 pm Noon-Hour Organ Recital featuring Robert Zylstra Free admission

October

3 Thursday, 7:00 pm Kilburn Memorial Artist Trumpet Masterclass with Jens Lindemann Convocation Hall, Arts Building

4 Friday, 8:00 pm
Kilburn Memorial Concert
Jens Lindemann, trumpet
with Tommy Banks
and Jennifer Snow, piano

Program will include works by Debussy, Enesco, Gilliland, Liszt, Gershwin, Ibert, Obradors, 'Fats' Waller, McCoy, Weiss/Thyle and Traditional/Lindemann Admission: \$12/adult, \$7/student/senior

7 Monday, 12:10 pm

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Student Recital Series featuring
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atconvocation hall

VoiceScapes
Julie Harris, soprano
Christina Jahn, soprano
Jenny Wakeling, alto
Jerald Fast, tenor
John Brough, tenor
Paul Grindlay, bass
Leonard Ratzlaff, bass
Victor Coelho, lute
Neil Cockburn, organ

Sunday, September 22, 2002
2:45 pm Pre-Concert Introduction
by Wesley Berg
Main floor, Convocation Hall
3:00 pm Concert



Arts Building University of Alberta

Program

Out of the deep Nathaniel Giles (c.1558-1634)Out of the deep (version 1) Thomas Morley (1557/8-1602)

Ah Robyn William Cornysh (c. 1465-1523)

Cease mine eyes Thomas Morley Phillis, I fain would die now

Orlando Gibbons

The silver swan (1583-1625)

Sweet honey-sucking bees (pt.1)

Yet, sweet take heed (pt.2)

John Wilbye (1574-1638)

Yet, sweet take heed (pt.2) Adieu, sweet Amaryllis

Trust not too much, fair youth

What if I seek for love of thee? Robert Jones Are lovers full of fire? (c.1570 - c.1615)

Intermission

I saw my lady weep John Dowland
Come away, come sweet love (1563-1626)
Sleep, wayward thoughts
Say love, if ever thou didst find

Say love, if ever thou didst find Lord Strang's March

Thule, the period of cosmography (pt.1)

Thomas Weelkes
The Andalusian merchant (pt.2)

(1576-1623)

Blow thy horn, hunter William Cornysh
Strike it up, tabor Thomas Weelkes
Since Robin Hood

A collection of rounds and catches selected from Thomas Ravenscroft's:

Pammelia (1609), Deuteromelia (1609) & Melismata (1611)

Also from John Hilton's Catch that catch can (1652)

Texts

Out of the Deep

Thomas Morley, Nathaniel Giles

Out of the deep, have I called to thee, O Lord:

Lord, hear my voice.

O let thine ears consider well the voice of my complaint.

If thou, Lord, will mark what is done amiss:

O Lord, who may abide it?

But there is mercy with thee: Therefore shall thou be feared. I look for the Lord; My soul doth wait for him: In his word is my trust.

My soul flyeth unto the Lord:
Before the morning watch, I say,
Before the morning watch,
O Israel, trust in the Lord,
For with the Lord there is mercy:
And with him is plenteous redemption.
And he shall redeem Israel from all
his sins.
Amen.

Ah Robyn

William Cornysh

Ah Robyn, gentle Robyn, Tell me how thy leman doth And thou shalt know of mine.

My lady is unkind I wis, Alack why is she so, She lov'th another better than me And yet she will say no.

I cannot think such double-ness, For I find women true, In faith my lady lov'th me well She will change for no new.

Cease mine eyes

Thomas Morley

Cease mine eyes, this your lamenting,
O cease alas this your lamenting:
In vain you hope of her hard heart's
relenting.
O cease your flowing,
Drop not so fast,
Drop not where no grace is growing.
See she laughs, she smiles, she plays
with gladness;
She plays and smiles with joy
and gladness,
To see your grief and sadness.
O Love thou art abused;
Never was true love so scornfully thus,
O thus used.

Phillis I fain would die now Thomas Morley

Amintas: Phillis, I fain would die now, Phillis: O to die what should move thee. Amintas: For that you do not love me, Phillis: I love thee, but plain to make it, Ask what thou wilt and take it. Amintas: O sweet then this I crave thee, Since you to love will have me, Give me in my tormenting One kiss for my contenting. Phillis: This unawares doth daunt me, Else what thou wilt I grant thee. Amintas: Ah Phillis, well I see then, My death thy Joy will be then, Phillis: O no no no, I request thee, To tarry but some fitter time and leisure. Amintas: Alas, death will arrest me, You know before I shall possess this treasure, Phillis & Amintas: No no no no, dear, Do not languish, Temper this sadness, For time and love with gladness, Once ere long will provide for this our anguish.

Trust not too much, fair Youth Orlando Gibbons

Trust not too much, fair Youth, unto thy feature;

Be not enamoured of thy blushing hue. Be gamesome whilst thou art a goodly creature;

The flowers will fade that in thy garden grew.

Sweet violets are gathered in their spring, White primit falls withouten pitying.

The silver swan

Orlando Gibbons

The silver swan, who living had no note, When death approached unlocked her silent throat;

Leaning her breast against the reedy shore,

Thus sung her first and last, and sung no more:

Farewell all joys,
O death come close mine eyes;
More geese than swans now live,
more fools than wise.

Sweet honey-sucking bees John Wilbye

Sweet honey-sucking bees,
Why do you still surfeit on roses,
pinks and violets?
As if the choicest nectar lay in them,
Where-with you store your
curious cabinets:

Ah, make your flight to Melisuavia's lips, There may you revel in ambrosian cheer, Where smiling roses and sweet lilies sit, There may you revel keeping their Springtide graces all the year.

Yet sweet take heed, all sweets are hard to get,
Sting not her soft lips,
Oh beware of that,
For if one flaming dart come from her eye,
Was never dart so sharp,
Ah, then you die.

Adieu, sweet amaryllis John Wilbye

Adieu, Adieu, Adieu, sweet Amarillis, For since to part your will is, O heavy tiding, Here is for me no biding. Yet once again, Ere that I part with you, Amarillis, sweet Adieu.

What if I seek for love of thee? Robert Jones

What if I seek for love of thee?
Shall I find beauty kind,
To desert that still shall dwell in me?
But if I sue and live forlorn,
Then alas never was any wretch to
more misfortune born.
Though thy looks have charm'd
mine eyes,
I can forbear to love;
But if ever sweet desire set my woeful
heart on fire,
Then can I never remove.

Are lovers full of fire? Robert Jones

Are lovers full of fire?
How comes it then,
My verses are so cold,
And how, when I am nigh her,
And fit occasion wills me to be bold.

I saw my lady weep John Dowland

I saw my lady weep,
And Sorrow proud to be advanced so:
In those fair eyes, in those fair eyes where
all perfections keep,
Her face was full of woe, full of woe,
But such a woe (believe me) as wins
more hearts.

Than Mirth can do with her, with her enticing parts.

I saw my lady weep (cont'd.)
Sorrow was there made fair,
And Passion wise, tears of a
delightful thing,
Silence beyond all speech, beyond all
speech a wisdom rare,
She made her sighs to sing, sighs to sing,
And all things with so sweet a
sadness move,
As made my heart at once, at once
both grieve and love.

Come away, come sweet love John Dowland

Come away, come sweet love.
The golden morning breaks;
All the earth, all the air of love
and pleasure speaks.
Teach thine arms then to embrace,
And sweet rosy lips to kiss,
And mix our souls in mutual bliss,
Eyes were made for beauty's grace,
Viewing, rueing love's long pain
Procur'd by beauty's rude distain.

Come away, come sweet love.
The golden morning wastes,
While the sun from his sphere his
fiery arrows casts,
Making all the shadows fly,
Playing, staying in the grove
To entertain the stealth of love.
Thither, sweet love, let us hie,
Flying, dying in desire
Wing'd with sweet hopes and
heav'nly fire.

Sleep, wayward thoughts John Dowland

Sleep, wayward thoughts, and rest
you with my love,
Let not my love be with my love diseas'd
Touch not, proud hands, lest you
her anger move,
But pine you with my longings
long displeas'd
Thus while she sleeps I sorrow for
her sake;

Sleep, wayward thoughts (cont'd.)
So sleep my love, and yet my love
doth wake.
My love doth rage, and yet my love
doth rest,

Fear in my love, and yet my love secure,
Peace in my love, and yet my
love oppress'd,
Impatient yet of perfect temperature.

Impatient yet of perfect temperature, Sleep, dainty love, while I sigh for thy sake:

So sleeps my love, and yet my love doth wake.

Say, Love, if ever thou didst find John Dowland

Say, Love, if ever thou didst find, A woman with a constant mind? None but one. And what should that rare mirror be, Some Goddess or some Queen is she? She, she, she, and only she, She only Queen of love and beauty.

But could thy fiery poison'd dart At no time touch her spotless heart, Nor come near? She is not subject to Love's bow, Her eye commands, her heart saith No, No, no, no, and only no, One no another still doth follow.

How might I that fair wonder know That mocks desire with endless no? See the moon That ever in one change doth grow, Yet still the same, and she is so, So, so, so, and only so, From heav'n her virtues she doth borrow.

To her then yield thy shafts and bow, That can command affections so, Love is free: So are her thoughts that vanquish thee, There is no Queen of love but she, She, she, she, and only she, She only Queen of love and beauty.

Thule, the period of cosmography Thomas Weelkes

Thule, the period of cosmography,
Doth vaunt of Hecla,
Whose sulphureous fire doth melt the
frozen clime and thaw the sky,
Trinacrian Etna's flames ascend, ascend
not higher.

These things seem wondrous, yet more wondrous I,

Whose heart with fear doth freeze, with love doth fry.

The Andalusian merchant that returns,
Laden with cochineal and China dishes,
Reports in Spain how strangely
Fogo burns
Amidst an ocean full of flying fishes;
These things seem wondrous, yet
more wondrous I,
Whose heart with fear doth freeze,
with love doth fry.

Blow thy horn, hunter Cornysh

Blow thy horn, hunter, and blow thy horn on high! There is a doe in yonder wood; In faith she will not die: Now blow thy horn, hunter, Now blow thy horn jolly hunter!

Sore this deer stricken is, And yet she bleeds no whit; She lay, so fair, I could not miss; Lord, I was glad of it!

As I stood under a bank
The deer shoff on the mead;
I struck her so that down she sank,
But yet she was not dead.

There she go'th! See ye not, How she go'th over the plain? And if ye lust to have a shot, I warrant her barrain. Blow thy horn, hunter (cont'd) He to go and I to go, But he ran fast afore; I bad him shoot and strike the doe, For I might shoot no more.

To the covert both they went, For I found where she lay; An arrow in her haunch she hent; For faint she might not bray.

I was weary of the game,
I went to tavern to drink;
Now, the construction of the same –
What do you mean or think.
Here I leave and make an end
Now of this hunter's lore:
I think his bow is well unbent,
His bolt may flee no more.

Strike it up Tabor Thomas Weelkes

Strike it up, Tabor,
And pipe us a favour!
Thou shalt be well paid for thy labour.
I mean to spend my shoe sole
To dance about the Maypole!
I will be blithe and brisk!
Leap and skip,
Hop and trip,
Turn about
In the route,
Until very weary joints can scarce frisk.

Lusty Dick Hopkin,
Lay on with thy napkin,
The stitch cost me but a dodkin.
The morris were half undone
Were't not for Martin of Compton.
O well said jigging Al'ce
Pretty Jill
Stand you still!
Dapper Jack
Means to smack.
How now?
Fie! Fie! Fie! Fie! Fie! you
dance false.

Since Robin Hood

Thomas Weelkes

Since Robin Hood, Maid Marian,
And Little John are gone-a,
The hobby horse was quite forgot,
When Kemp did dance alone-a,
He did labour
After the tabor.
For to dance
Then into France.
Ale took pains
To skip it in hope of gains.
He will trip it on the toe,
Diddle, diddle, diddle doe.

Program Notes

Music at the turn of the 17th-century was very connected with the court. More than a place, the court was a mobile institution making an annual circuit of the country's palaces and great country houses. The Chapel Royal provided the sovereign with daily choral services using the best choral singers hand-picked from across the land. So, "Gentleman of the Chapel Royal" was an important post and one with which both Thomas Morley and Nathaniel Giles were honoured. We have chosen two verse anthems, both to the same text, offering a comparison of the composers' musical treatments, as well as a variety of vocal textures to open our program. Morley, the more important figure of the two, connects some of the themes running through this concert. He was an important theorist and secular music composer of his day and was well enough regarded by Queen Elizabeth I to be granted an exclusive license for 21 years to print song-books of all kinds. His publications included music of his own as well as that of several other composers appearing on our program. Most of these are madrigals, that secular form deemed the best of all by Morley in his "Plain and Easy Introduction to Practical Music" (1597). In it, he advises composers to immerse themselves first in thoughts of love "so that you must in your music be wavering like the wind, sometimes

wanton, sometimes drooping, sometimes grave and staid, otherwhile effeminate; ... and the more variety you show the better shall you please." Morley was also probably a friend of Shakespeare and may have written the original version of It was a lover and his lass for the play As you like it. Orlando Gibbons also held a Chapel Royal post and is best known for his anthems with instrumental parts for viols and organ. However, we have chosen two of his secular pieces, including a well-known favourite. The Silver Swan. Both well-known today as important madrigalists, Thomas Weelkes and John Wilbye never held important church posts in their day. We have chosen two of their larger two-part madrigals filled with poetic and musical symbols of love. In Thule, the period of cosmography, Weelkes explores various visions of cold and hot found in exploration of his Renaissance world and compares them to the cold and heat experienced by a person in love. Robert Jones and particularly John Dowland were primarily lutenists and song or "ayre" composers. Many of these pieces were published with the option of being sung as solo songs with lute accompaniment or as four-part pieces. The other three parts were extrapolated from the lute part and were conveniently printed such that when the open book was placed on the table, each part faced in a different direction. Our performing forces allow us to explore both the solo and four-part possibilities of these pieces. One of our selections, I saw my lady weep, from Dowland's second of four books of songs, is unusual in that it offers only a separate bass line (to be sung or played on an another instrument) along with the melody and lute part. Our program ends with a selection of rounds and catches that would have been sung for fun in social settings. We all know rounds from childhood as they allow for the pleasure of part-singing with the simplicity of singing in unison. Three blind mice first appeared in Deuteromelia, one of Thomas Ravenscroft's collection of popular songs, rounds and catches of 1609. A catch was initially the same as a round but as the century progressed it came to imply a ribaldry of text, and often a joke or pun created when the parts are sung together. Rounds and catches are mentioned often in Elizabethan literature. It seems the average worker or tradesman was expected to be able to sing them. Shakespeare alludes to well-known catches in his plays, and in fact three actors sing a catch in a scene from Twelfth Night. Initially a spontaneous element of gatherings, organized music clubs began to appear in the middle of the 17th-century. This developed into numerous highly organized clubs with extensive rules about the order of singing and what drinks were allowed to be drunk (only alcoholic, it would appear). Rules from the Noblemen and Gentleman's Catch Club established in 1761 include: "Any person whether a Member or Other may decline his song when called upon, provided he drinks a glass of wine as an acknowledgement of his inability to sing."2

Oliver Strunk, <u>Source readings in Music History</u>, The Renaissance, (New York: W.W. Norton & Co.) 84.

² B.W. Robinson and R.F.Hall, eds., <u>The Aldrich Book of Catches</u> (London: Novello & Co. Ltd.) 16.

VoiceScapes is a professional music collective created in 2000 by two couples: Julie Harris & Jerald Fast, and Christina Jahn & Paul Grindlay. Each singer brings a broad range of performing experience: from medieval groups to opera companies, from solo to choral work, across four continents. The ensemble's mandate is to create distinctive and varied concerts which include one or more of the VoiceScapes members in collaboration with other great Canadian musicians.

John Brough (pronounced "bruff") completed his Bachelor of Music degree in Organ Performance at Ottawa University in 1997. He has also completed an associate degree with the Royal Conservatory of Music in Organ Performance, and with the Royal College of Canadian Organists. Mr. Brough completed a Master of Music degree in Choral Conducting in the spring of 2000 at the University of Alberta, and is currently enrolled there in the Doctor of Music program. John now sings with the University of Alberta Madrigal singers, Pro Coro Canada, and Ensemble de la rue. He is a sessional instructor at the University of Alberta, and Grant McEwan College and conducts the Alberta College Women's Choir, and the Holy Trinity Anglican Church Chancel Choir. He is well known around the Edmonton area as a freelance accompanist, piano and voice teacher, adjudicator and choral clinician.

Neil Cockburn, organ, is Head of Organ Studies at Mount Royal College Organ Academy, Curator of the Carthy Organ in Calgary's Jack Singer Concert Hall and a solo concert artist. Since winning First Prize in the Dublin International Organ Competition in 1996 at the age of 24 he has performed around the world. He has held the position of Organ tutor of the St. Giles International Organ School in London as well as Director of Music of Bromley Parish Church in Kent. He was a jury member for the 2000 TriBach National Organ Competition at the University of Alberta and a member of the selection panel for the 2002 Royal Bank Calgary International Organ Festival and Competition.

Victor Coelho is a musicologist and lutenist, and currently Professor of Music at the University of Calgary, where he teaches courses in early music and popular music. He has performed throughout Europe and North America with such artists as Paul O'Dette, Julianne Baird, and Alan Curtis, and is the recipient of the Noah Greenberg Award given by the American Musicological Society for outstanding contributions to early music. His recording of the music for the Medici 1608 wedding will be released in 2002 on the Stradivarius label with the Italian group the Il Complesso Barocco. His publications include Music and Science in the Age of Galileo (Dordrecht, 1992), The Manuscript Sources of 17th-Century Italian Lute Music (New York, 1995), and Performance on Lute, Guitar, and Vihuela: Historical Practice and Modern Interpretation (Cambridge, 1997), and The Cambridge Companion to the Guitar.

Tenor Jerald Fast is a versatile performer in a wide range of styles. He has studied with Mel Braun, Julianne Baird, Martin Isepp and Patricia Kern. Jerald has appeared as a soloist with the Tafelmusik Baroque Orchestra, the Aradia Ensemble, Toronto Chamber Society, the Elora Festival Singers, the Winnipeg Baroque Ensemble and the Nieuwe Badkapel in The Netherlands. He has also appeared with the Arbour Oak Trio, in recital for the Mountainview Connection Series and with the Richard Eaton Singers. Though specializing in Lieder and oratorio, his performing experience ranges from Gilbert and Sullivan to Arvo Pärt. Upcoming engagements include a concert in December with Alberta Baroque.

British-born bass-baritone **Paul Grindlay** has performed in Canada, the USA, Europe and Japan. He has appeared with Vienna Chamber Opera, Tafelmusik, Portland Baroque Orchestra, American Bach Soloists, Toronto Consort, Vancouver Chamber Choir, Alberta Baroque Ensemble, Victoria and Kingston Symphony Orchestras and Pro Coro Canada among many others. He has recorded CDs for NAXOS Records with the Aradia Baroque Ensemble. Recent engagements include Messiah with Calgary Philharmonic, Weihnachtsoratorium with Studio de Musique Ancienne de Montreal, Jesus in the St. John Passion at the Carmel Bach Festival and the role of Leporello in Don Giovanni with Opera Atelier in Japan under the direction of Andrew Parrott.

Soprano Julie Harris holds a Bachelor of Music degree from the University of Calgary, an Artist Diploma from the University of Toronto and she received a grant from the Canada Council for her early music studies at the Royal Conservatory in The Hague. Julie has appeared as a soloist with the Tafelmusik Baroque Orchestra, the Elora Festival Singers, the Aradia Ensemble, the Toronto Mendelssohn Choir, and Calgary's Festival Singers including numerous CBC broadcasts. Julie has also been engaged for roles in baroque opera with Opera Atelier and the Toronto Consort. She has also appeared in recital on various series' in Toronto, The Hague and in her native Calgary. Since moving back to Calgary she is the founder and organizer of the Early Music Voices Concert Series, now in its fourth season.

Soprano Christina Jahn has appeared as a soloist with the Toronto Consort, Tafelmusik Baroque Orchestra, Arbor Oak Trio, Toronto Chamber Choir, Amadeus Chamber Singers, Aradia Baroque Ensemble, the Early Music Society of the Islands (Victoria), Vancouver Cantata Singers, Elektra Women's Choir, and more recently, the Calgary Bach Society and the Alberta Baroque Ensemble. She has toured with Sine Nomine Ensemble for Medieval Music across Eastern Canada, and with Opera Atelier to Japan. She was a founding member of Ad Libitum as well as co-founder of Vancouver's musica intima. Christina has recorded for NAXOS, Skylark and CBC Records. Next season she performs at the the opening of the Guelph Spring Festival with the Arbour Oak Trio.

Leonard Ratzlaff, baritone, maintains an active schedule as a singer, choral conductor, adjudicator and clinician. Dr. Ratzlaff has been on faculty of the U of A Music Dept since 1981, co-supervising the largest graduate program in choral conducting in Canada. He also conducts the U of A Madrigal Singers, which he has lead to numerous honours, including national and international competition wins. He is also Music Director of the Richard Eaton Singers and was conductor of the National Youth Choir of Canada for 2000. As a baritone soloist, his activities have extended beyond western Canada to include performances with the Robert Shaw Festival Singers in France and the Classical Music Festival in Eisenstadt, Austria. Len has also been the recipient of numerous local and national awards recognizing his significant cultural contribution.

At 18 Jenny Wakeling received choral scholarship from Clare College Cambridge University, U.K. During her time there the choir recorded regularly, toured the USA, Germany and Russia and was featured on the BBC with concerts in London and Cambridge. She has sung in the chorus of several operas and has had small parts in several larger works. She was also a member of a successful 6-part close harmony group called "Spam!". After leaving University in 1995, she joined an Early Music group called Craigowl in Dundee, Scotland for three years. Since moving to Canada in 1999, she has sung in the Festival Chorus and Spiritus Chamber Choir.

Upcoming Events:

September

27 Friday, 8:00 pm Faculty & Friends

Academy Chamber Strings

Erika Raum and Alycia Au, violin

Aaron Au, viola
Julie Amundsen and
Tanya Prochazka, cello

Ravel Sonate for Violin and Cello, Schubert String Quintet in C Major, Op 163, Haydn Divertimento for String Trio No. 1 in E Major Admission: \$12/adult, \$7/student/senior

28 Saturday, 8:00 pm Faculty Recital Milton Schlosser, piano

30 Monday, 9:30 am
Distinguished Visiting Professor
Christian Lauba, French composer
General Presentation to Music faculty and students New music tendencies in Europe. Studio 27, Fine Arts
Building 2-7. Free admission

30 Monday, 12:00 pm Noon-Hour Organ Recital featuring Robert Zylstra. Free admission

October

3 Thursday, 7:00 pm Kilburn Memorial Artist Trumpet Masterclass with Jens Lindemann Free admission

4 Friday, 12:00 pm
Distinguished Visiting Professor
Christian Lauba, French composer
Chamber Music Class Presentation
What is the 1% new in today's music what
is 99% traditional in music?
Studio 27, Fine Arts Building 2-7
Free admission

4 Friday, 8:00 pm
Kilburn Memorial Concert
Jens Lindemann, trumpet
with Tommy Banks
and Jennifer Snow, piano
Program will include works by Debussy,
Enesco, Gilliland, Liszt, Gershwin, Ibert,
Obradors, Fats Waller, McCoy,
Weiss/Thyle and Traditional/Lindemann
Admission: \$12/adult, \$7/student/senior

Distinguished Visiting Professor
Christian Lauba, French composer
Town and Gown
Presentation and discussion of Today's
Musical Aesthetics
Studio 27, Fine Arts Building 2-7
Reception to follow, sponsored by
Edmonton Composers Concert Society
Fine Arts Building 2-8/2-9
Free admission

5 Saturday, 7:00 pm

7 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring
students from the Department of
Music. Free admission

8 Tuesday, 8:00 pm Visiting Artists Structural Damage Vancouver Sound/Improv Duo Andrew Czink, piano/electronics John Oliver, guitar/electronics and guests



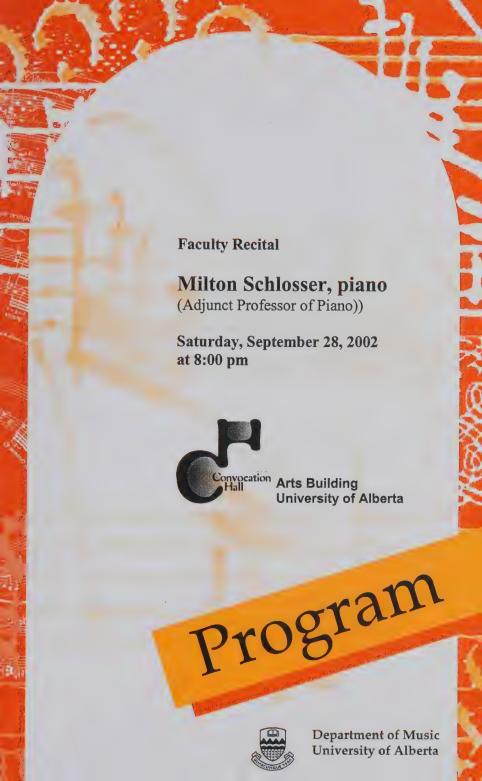
Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta
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notice. Please call 492-0601 to confirm concerts (after office hours a
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Program

Intermezzo in E-Flat Major, Op. 117, No. 1 (1892)

Johannes Brahms (1833-1897)

Kinderszenen-Scenes of Childhood,

Op. 15 (1838)

Robert Schumann (1810-1856)

- I. Von fremden Ländern und Menschen/From Foreign Lands and People
- II. Kuriose Geschichte/A Curious Story
- III. Hasche-Mann/Blind Man's Bluff
- IV. Bittendes Kind/Pleading Child
- V. Glückes genug/Happiness
- VI. Wichtige Begebenheit/An Important Event
- VII. Träumerei/Dreaming
- VIII. Am Kamin/At the Fireside
 - IX. Ritter vom Steckenpferd/Knight of the Hobbyhorse
 - X. Fast zu ernst/Almost Too Serious
 - XI. Fürchtenmachen/Frightening
 - XII. Kind im Einschlummern/Child Falling Asleep
- XIII. Der Dichter spricht/The Poet Speaks

Ballade in F Major, Op. 38 (1836-39)

Frédéric Chopin (1810-1849)

Preludes (1926)

Allegro ben ritmato e deciso Andante con moto e poco rubato Allegro ben ritmato e deciso George Gershwin (1898-1937)

Intermission

Toccata, from Le tombeau de Couperin (1914-17)

Maurice Ravel (1875-1937)

Sonata in C Major ("Waldstein"), Op. 53 (1804)

Ludwig van Beethoven (1770-1827)

Allegro con brio Introduzione: Adagio molto Rondo: Allegretto moderato

Milton Schlosser is known for his activities as performer, academic, teacher. and administrator. As pianist, he performs in live and broadcast performances as solo and chamber recitalist, as vocal and choral accompanist, and in concerts as soloist with orchestra. He holds Master and Doctor of Music degrees in piano performance from the University of Alberta where he won numerous awards while studying with Robert Stangeland and Stéphane Lemelin. In 1999, he was the recipient of an Alberta Foundation for the Arts award which facilitated studies with composer Frederic Rzewski in Brussels. Milton's latest cd, Frederic Rzewski's De Profundis and North American Ballads, has been released nationally by SRI Limited to critical acclaim ("Schlosser gives impressive performances" according to *The National Post*). A versatile musician. Milton is also known as an organist and church musician. In addition to his performing activities, Milton is active as a scholar and presents academic papers and lecture-recitals at national and international conferences. He has been cited at both community and university levels for excellence in teaching, being a popular music festival adjudicator, piano examiner, and workshop clinician as well as being the 1998 recipient of The Augustana Teaching Award recognizing long-term excellence in teaching and commitment to the improvement of university instruction. Entering his 18th year as a music professor at Augustana University College, he has served as Chairperson of Augustana's Division of Fine Arts, is Artistic Director of the Augustana Conservatory of Music, and holds an appointment as Adjunct Professor of Piano in the University of Alberta's Department of Music.

Upcoming Events

September 30 Monday, 12:00 pm Noon-Hour Organ Recital

featuring Robert Zylstra. Free admission

October

3 Thursday, 4:30 pm Kilburn Memorial Artist Trumpet Masterclass with Jens Lindemann Convocation Hall, Arts Building

4 Friday, 8:00 pm
Kilburn Memorial Concert
Jens Lindemann, trumpet
with Tommy Banks
and Jennifer Snow, piano
Program will include works by Debussy,
Enesco, Gilliland, Liszt, Gershwin, Ibert,
Obradors, 'Fats' Waller, McCoy,
Weiss/Thyle and Traditional/Lindemann
Admission: \$12/adult, \$7/student/senior

7 Monday, 12:10 pm

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Student Recital Series featuring students from the Department of Music.

Free admission

8 Tuesday, 8:00 pm Visiting Artists Structural Damage Vancouver Sound/Improv Duo Andrew Czink, piano/electronics John Oliver, guitar/electronics and guests

10 Thursday, 8:00 pm Concert of selected works by Distinguished Visiting Professor Christian Lauba, French composer, with guest Richard Ducros, saxophone 11 Friday, 8:00 pm
Music at Convocation Hall
Patricia Tao, piano
Schubert Sonata in G, D 894,
Ligeti Three Etudes from Etudes pour
Piano, Premier Livre
Liszt Chapelle de Guillaume Tell
Au bord d'une source
Vallee d/Obermann
from Années de pelerinage, Book I
Admission: \$12/adult, \$7/student/senior

12 Saturday

Alumni Band Reunion

Registration fee: \$50/person, includes Concert - 3:00 pm, performers are alumni winds and percussion players. Convocation Hall, Arts Building Dinner - 6:00 pm, U of A Faculty Club \$15 tax deductible donation to the University of Alberta Department of Music Wind and Percussion program . For more information, please e-mail Tammy-Jo Mortensen at tj@bridgecanada.com Concert admission: \$12/adult, \$7/student/senior

20 Sunday, 8:00 pm The University Symphony Orchestra Tanya Prochazka, Conductor

21 Monday, 8:00 pm Grant MacEwan College and University of Alberta Jazz Bands Ray Baril and Tom Dust, Directors An Evening of Big Band Jazz



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

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Monday, September 30, 2002 at 12:00 pm



Program



Department of Music University of Alberta

Noon-Hour Organ Recitals Mondays at Noon

October 28 November 25 January 27 February 24 March 24

Sonata III in A major, Op. 65 Felix Mendelssohn
Con Moto Maestoso (1809-1847)
Andante Tranquillo

Prelude and Fugue in G, BWV 541 Johann Sebastian Bach

(1685-1750)

Triptyque Denis Bédard
I. Ouverture (b. 1950)

II. Invocation

III. Toccatina

Prelude on 'St. Flavian' Healey Willan (1880-1968)

Le Tombeau de Titelouze Marcel Dupré
XVI. Placare Christe Servulis (1886-1971)

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events

October 3 Thursday, 4:30 pm Kilburn Memorial Artist Trumpet Masterclass with Jens Lindemann Free admission

4 Friday, 12:00 pm Distinguished Visiting Professor Christian Lauba, French composer Chamber Music Class Presentation What is the 1% new in today's music what is 99% traditional in music? Studio 27, Fine Arts Building 2-7 Free admission

4 Friday, 8:00 pm
Kilburn Memorial Concert
Jens Lindemann, trumpet
with Tommy Banks
and Jennifer Snow, piano
Program will include works by
Debussy, Enesco, Gilliland, Liszt,
Gershwin, Ibert, Obradors, Fats Waller,
McCoy, Weiss/Thyle and
Traditional/Lindemann
Admission: \$12/adult, \$7/student/senior

Distinguished Visiting Professor
Christian Lauba, French composer
Town and Gown
Presentation and discussion of Today's
Musical Aesthetics
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10 Thursday, 8:00 pm
Concert of selected works by
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saxophone
12 Saturday

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20 Sunday, 8:00 pm The University Symphony Orchestra Tanya Prochazka, Conductor



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

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Music At Noon Convocation Hall Student Recital Series

Monday, October 7, 2002 at 12:10 pm

Sonata for Trombone and Piano (1993)

Allegro Maestoso Allegro Giocoso Eric Ewazen (b. 1954)

James Chilton, trombone Roger Admiral, piano

"Psalm" from Two Portraits (1995)

Joseph Turrin (b. 1947)

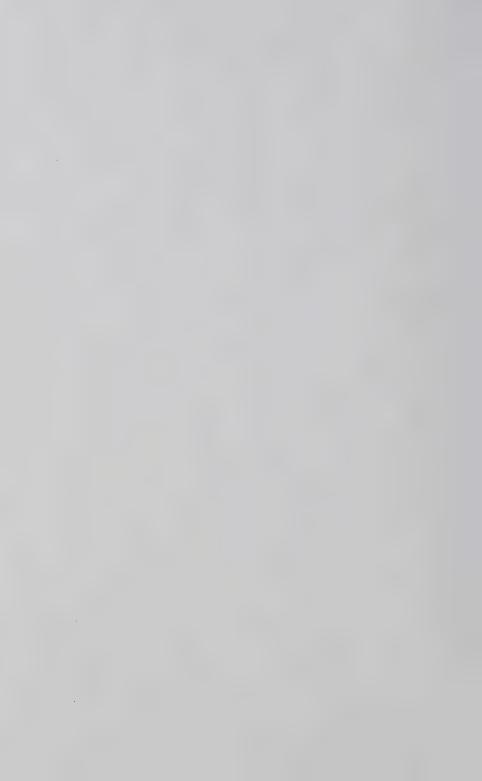
Jeremy Maitland Roger Admiral, piano

Totentanz for Piano and Orchestra (1850)

Franz Liszt (1811-1886)

Montano Cabezas, piano Roger Admiral, piano





2002 Season

Presenting

Jens Lindemann, trumpet

with Tommy Banks, piano Jennifer Snow, piano

Friday, October 4, 2002 8:00 pm





Yamaha Canada Music Ltd.
Band & Orchestral Instruments Dept.
www.yamaha.ca

Generous sponsor of the masterclass by Jens Lindemann on October 3, 2002

La fille aux cheveux de lin (1910)

From Preludes for piano, book 1, arranged by Jens Lindemann

Claude Debussy (1862-1918)

Legend (1906)

Georges Enesco (1881-1955)

Concerto for Trumpet and Piano (1993)

Alan Gilliland (b. 1965)

Oh! Quand je dors (1842)
Arranged by Jens Lindemann

Franz Liszt (1811-1886)

Three Preludes (1926)
Arranged by Jens Lindemann

George Gershwin (1898-1937)

Intermission

Impromptu (1951)

Jacques Ibert (1890-1962)

Four Spanish Songs
Arranged by Jens Lindemann
Al amor (1921)
Del cabello más sutil (1921)
Con amores, la mi madre (1921)

Fernando Obradors (1897-1945)

With Tommy Banks, piano

Handful of Keys (1929)
Arranged by Jens Lindemann

El vito (1941)

Fats Waller (1904-1943)

Sugar Blues (1931)
Arranged by Jens Lindemann

Clyde McCoy (1903-1990)

What a Wonderful World (1968) Arranged by Jens Lindemann George David Weiss/Bob Thiele (b. 1921)/(1922-1996)

Amazing Grace Variations

Jens Lindemann (b. 1966)



CBC Radio Two is pleased to share tonight's performance with the rest of Canada on our programs "Our Music" with host Catherine McClelland and "In Performance" with host Eric Friesen. You can listen to "Our Music" Sundays at noon and to "In Performance" Mondays through Fridays at 8:00 PM on CBC Radio Two, 90.9 FM in Edmonton.

Program Notes

Concerto for Trumpet and Piano (1993)

Jens Lindemann and I have known each other since high school and this Concerto is a direct extension of that close friendship. This piece began as a *Suite for Trumpet and Piano* which Jens first performed during a faculty recital at the Alberta Summer Music Workshop in Camrose. After that performance we decided that the work should be expanded into a Sonata. Jens then began performing that version on various recitals and radio broadcasts. In 1993 he entered the Edmonton Symphony Orchestra's Concerto Competition performing what was now being called a "Concerto" for trumpet (the thought being, if he won the competition I would expand again). Jens won that competition and went on to premier the now *Concerto for Trumpet and Orchestra* with the ESO in 1994.

The piece is in three movements. The first movement contains two themes: the first is classic trumpet - bold, strong, and declamatory and the second focuses on the more melodic side of the instrument, with a tango-like section in the middle for contrast. The second movement is mysterious and ethereal. The soloist is asked to use a harmon mute (without the stem) a sound made famous by Miles Davis. This movement allows the soloist the opportunity to sing. The final movement is driving and rhythmic. A conversation is implied between soloist and piano - almost a question and answer dialogue. The end of the piece demonstrates the power and range of the instrument finishing on a high concert Db.

Jens Lindemann

As both an individual soloist and former lead trumpet of the Canadian Brass, Edmonton native **Jens Lindemann** has achieved a critically acclaimed career as an international virtuoso. From the New York Philharmonic to the Great Wall of China; from the Berlin Philharmonic to Tokyo's Suntory Hall; from the Mormon Tabernacle Choir to a Grammy nomination and an honorary doctorate; to being heralded as the 'official trumpeter of the 1999 Stanley Cup finals', Jens Lindemann has performed every style of music and entertained every audience imaginable. He has won first prizes in the most important classical trumpet competitions in the world, made numerous television and film appearances and performed at London's 'Last Night of the Proms' for over 40,000 people.

Jens' proven ability to perform as a diverse artist places him at the front of a new generation of musicians. Classically trained at The Juilliard School, he has also performed and recorded pop and jazz styles extensively. A prodigious talent, Jens performed as a soloist with orchestras and won accoldaes at numerous jazz festivals while still in his teens. Since then, he has gone on to perform with conductors such as Charles Dutoit, Gerard Schwarz, Mario Bernardi and Jukka Pekka Saraste and many orchestras including Philadephia, Atlanta, Washington, New York (Brass), Seattle, Dallas, Houston, St. Louis, Toronto, Montreal, Vancouver, National Arts Centre, Bayerischer Rundfunk, Rotterdam, Seoul, Warsaw, Welsh Chamber, Buenos Aires, I Virtuosi di Roma, and Mostly Mozart at Lincoln Center.

A prizewinner at numerous competitions including the prestigious ARD in Munich, Jens also placed first, by unanimous juries, at the Prague and Ellsworth Smith (Florida) International Trumpet Competitions in 1992. In 1998, to rave reviews, he gave the North American premiere of the Bernd Alois Zimmermann Concerto, a major European work which pays hommage to American jazz, with

the Toronto Symphony. Jens has recorded extensively for BMG records, the CBC and the BBC. He holds degrees from McGill University and Julliard and has also served on the faculties of the Santa Barbara Music Academy of the West, Lake Placid Institute, and the Banff Centre. In 2001, along with his active solo career, Jens was appointed 'Professor with Distinction' at UCLA in Los Angeles. He also has an active internet site at www.trumpetsolo.com.

Tommy Banks

In the forty-eight years since his professional debut, **Tommy Banks** has, as the Toronto Star pointed out, "....done everything a musician could wish for". Maclean's Magazine observed that "It would be easier to list the things he doesn't do".

He's the recipient of the Juno Award, the Gemini Award, the Grand Prix du Disques-Canada, several ARIA awards, and is a member of the Edmonton Cultural Hall of Fame.

Musical touring has taken him to the farthest reaches of China, to the eastern Europe that used to be referred to as "behind the Iron Curtain", and to most points in between. He provided musical direction for the ceremonies of the Commonwealth Games, the World University Games, EXPO '86, the XV Olympic Winter Games and countless television shows. He has produced and /or conducted command performances for Her Majesty the Queen and the Royal Family, and for President Ronald Reagan.

From 1989 to 1995 he was a member of the Canada Council for which he also served as a policy consultant from 1996 to 1998. He was chairman of the Edmonton Concert Hall Foundation from 1989 to 1991. He has been the recipient of an honourary Doctorate of Laws from the University of Alberta, of the Sir Frederick Haultain Prize, the Order of Canada (of which he's an Officer) and the Alberta Order of Excellence.

His recordings are on Century II Records (distributed by Royalty Records) in Canada, and on Eagle Records in the United States.

Mr Banks is a member of the A. F. of M., ACTRA, the National Academy of Recordings Arts & Sciences (U.S.), the Canadian Academy of Recording Arts and Sciences, and of the Academy of Canadian Cinema and Television.

Jennifer Snow

Jennifer Snow is an accomplished performer who has appeared as a solo and collaborative pianist throughout Canada, the United States, and Europe. She received a Bachelor of Music degree in Piano Performance att he University of Western Ontario, where she graduated with honors. Pursuing graduate studies at Northwestern University, she was conferred a Masters of Music degree and a Doctor of Music degree in Piano Performance and Pedagogy and was elected to Pi Kappa Lambda for excellence and achievement.

Jennifer has concertized with such recognized artists as Jens Lindemann of the Canadian Brass, Philip Smith of the New York Philharmonic, James Thompson of the Atlanta Symphony, Mark Gould of the Metropolitan Opera Orchestra, soloists Alain Trudel, John Griffiths, Jeremy Brown, and members of such orchestras as the Boston Symphony, Toronto Symphony, Montreal Symphony, National Arts Centre Orchestra, Calgary Philharmonic, Orchestra London and thr Millar Brass Ensemble of

Chicago. She is heard frequently on CBC Radio and has played for the Showtime Network, TV Ontario, Edmonton Symphony Orchestra series, Statford Festival, ABC Television, and numerous colleges and universities. Jennifer has recorded as a collaborative artist for Marquis, Amberola, and Phoenix records.

Dr Snow currently teaches collaborative piano and instrumental chamber music at UCLA as well as heading the piano pedagogy program at the Glenn Gould Professional School in Toronto. She also is a senior examiner and consultant with The Royal Conservatory of Music. Previously, she coached chamber music at the University of Toronto and has held piano positions at the University of Prince Edward Island and Brock University. She has presented workshops and participated in panels throughout Canada, Russia, the United States and most recently at the EPTA conference in Oxford, England.

A native of Corner Brook, Newfoundland, Jennifer currently resides in Los Angeles where she is active as a performer, teacher, and clinician. Her upcoming performances and several new recording projects will take her throughout North America and Europe.

Nicholas Arthur Kilburn Memorial Concert Series

In 1980, Peter Kilburn made a substantial contribution to the Department for the purpose of initiating the Nicholas Arthur Kilburn Concerts, a series of concerts by world renowned artists. Over the years, he contributed even more money, wisdom and guidance to the project, to the point that now the fund provides not only for the yearly N.A.K. Concert, but also supports a series of six to eight other concerts yearly given by Faculty and friends here at the University.

The name of Kilburn at this University stands for generosity, vision and dedication to excellence in music performance, and is responsible in no small measure for the reputation the Department of Music enjoys across the country.

This series of annual concerts is organized in memory of Nicholas Arthur Kilburn (1875-1931), a former member of the University of Alberta Board of Governors, by his late sons Nicholas Weldon and Peter (BA, University of Alberta, 1929). The presence of *Jens Lindemann* here tonight is made possible by the generosity of the Kilburn family.

1981: Jorge Bolet, pianist

1982: (spring) York Winds

1982: (fall) Vancouver Chamber Choir

1983: Shura Cherkassky, pianist

1984: Guy Fallot, cellist

1985: Elly Ameling, soprano

1986: Eugene Istomin, pianist

1987: Franco Gulli, violinist

1988: Maureen Forrester, contralto

1989: Marek Jablonski, pianist

1990: Joseph Swensen, violinist

1991: Kaaren Erickson, soprano

1992: Detlef Kraus, pianist

1993: Ofra Harnoy, cellist

1994: Heinz Holliger, oboist

1995: Louis Quilico, baritone

1996: Stephen Hough, pianist

1997: Antonin Kubalek, pianist with Ivan Zenaty, violinist

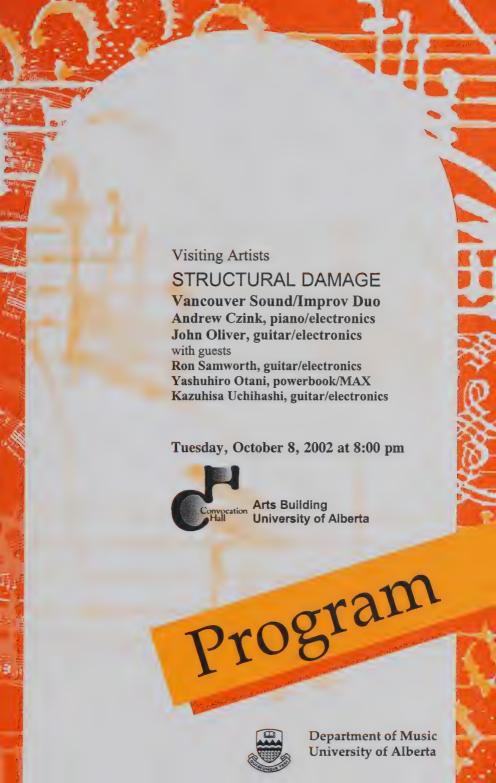
1998: David Higgs, organist

1999: Edith Wiens, soprano

2000: Convivium, keyboard trio

2001: Claude Frank, piano





STRUCTURAL DAMAGE

As composers and performers, they made strong contributions to a program of ten works.... electronic music is with us. And it gets more interesting all the time in the hands of people like Oliver (a master of the guitar), and Czink (a pianist of extraordinary energy and power)." Georgia Straight, April 6-12 issue, 2000.

As part of the Canada-wide festival *Guitarévolution*, Vancouver duo STRUCTURAL DAMAGE (Andrew Czink and John Oliver) will perform with three invited guests: Ron Samworth, Yashuhiro Otani and Kazuhisa Uchihashi. Their performance will include composed and improvised music in duos, trios and quintets. Otani and Uchihashi perform together regularly in Japan as soloists and as a duo, and will perform some of their own material.

STRUCTURAL DAMAGE will also play duos. Ron Samworth, who is perhaps best known as the leader and guitar player in *Talking Pictures*, will present his own work, and everyone will perform together. The distinct guitar styles of each player will make for a varied and fascinating program (with keyboard player Andrew Czink providing another sonic perspective).

STRUCTURAL DAMAGE first performed together in Vancouver on January 23, 1999, at Rainer Bürck's Without Fear CD-release concert (earsay CD 99001). Vancouver-based composer-performers Czink and Oliver had been discussing the arts and music for over a decade. In 1997 they began talking about creating and performing collaboratively. The catalyst for the duo and for the first performanve was their discovery and discussion of German composer/performer Rainer Bürck's music. They first heard his music on compact disc, then began communicating by email. They brought Bürck to Vancouver to present his music and to publish a CD on their earsay label in 1999. For the CD-release concert, the trio created a new work which they developed by email and mail during the months before the concert, and performed live after a week of rehearsal. The resulting 25-minute piece, called Structural Damage, inspired the name for the group.

The group's mandate is to perform music they create together and in collaboration with guest artists - other composer/performers or creators from other artistic disciplines - to bring to audiences a unique creative musical and visual experience that reflects the musical and artistic advances of our time. At the same time, they maintain an historical link to the traditional musical instruments of the past. As a duo, they perform on piano and guitar, whose sounds are extended by unusual performance techniques and by electronic extension and manipulation. The inherent theatricality of the musicians' performance gestures are further enhanced by the addition of new performance devices that sense their motion, proximity and other spacial and sensory information. Their musicians' goal is to create a gutsy and visceral experience.

For more information, and to hear the music, please consult these websites:http://earsay.com/Pages/soundship/newrelease.html http://member.nifty.ne.jp/yotani/http:// www.japanimprov.com/kuchihashi/index.html

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Visiting Artists Recital Ensemble Contemporain de Montréal

Thursday, November 21, 2002 at 8:00 pm Convocation Hall, Arts Building Admission: \$10/adult, \$5/student/senior

Upcoming Events

10 Thursday, 8:00 pm

Concert of selected works by

10 Thursday, 12:30 to 1:50 pm Lecture-demonstration Chinese music: PIPA (lute) and SUONA (double reed) Presented by Mr De Hai Liu and Bao Cai Song Music Masters from Peking, China Free admission

Distinguished Visiting Professor
Christian Lauba, French composer,
and guest Richard Ducros, saxophone
with
Sean Patayanikorn, alto saxophone
William H Street, alto saxophone
Sylvia Shadick-Taylor, piano
Janet Scott-Hoyt, piano
Andrew Wan, violin
Elly McHan, violin
Andrea Pollock, viola
Tanya Prochazka, cello

11 Friday, 8:00 pm
Music at Convocation Hall
Patricia Tao, piano
Schubert Sonata in G, D 894,
Ligeti Three Etudes from Éudes pour
Piano, Premier Livre
Liszt Chapelle de Guillaume Tell, Au
bord d'une source, Vallee d'Obermann
from Années de pèlerinage, Book I
Admission: \$12/adult, \$7/student/senior

12 Saturday Alumni Band Reunion Registration fee: \$50/person, includes Concert - 3:00 pm A special concert of alumni band members to celebrate Dr Pier's 30 year commitment to education in music at the University of Alberta Convocation Hall, Arts Building Dinner - 6:00 pm, U of A Faculty Club \$15 tax deductible donation to the University of Alberta Department of Music Wind and Percussion program. For more information, please e-mail Tammy-Jo Mortensen at tj@bridgecanada.com Concert admission: \$12/adult, \$7/student/senior

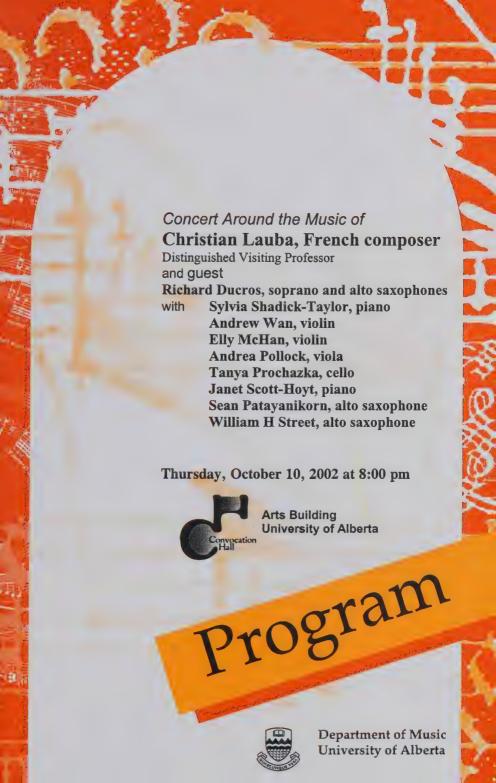
20 Sunday, 8:00 pm The University Symphony Orchestra Tanya Prochazka, Conductor Program will include works by Respighi, R Strauss and Bethoven Symphony No. 5, Op. 67, C Minor

21 Monday, 8:00 pm Grant MacEwan College and University of Alberta Jazz Bands Ray Baril and Tom Dust, Directors An Evening of Big Band Jazz Program will include works by Hefti, Ellington, Parker, Carmichael, Spera and others



Unless otherwise indicated

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Convocation Hall, Arts Building, University of Alberta
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to our schedule).



Jungle from Neuf Études (1996) Balafon from Neuf Études (1996) Christian Lauba (b.1952)

Richard Ducros, alto saxophone

Tadj from Neuf Études (1996)

Christian Lauba

Richard Ducros, soprano saxophone

Savane from Neuf Études (1996)

Christian Lauba

Sean Patayanikorn, alto saxophone

Konzertstück (1933)

Paul Hindemith (1895-1963)

Richard Ducros and William H Street, alto saxophones

Intermission

Selections to be chosen from:

Saxophone Scandals (1923) Rubenola (1927) Charles Dornberger Rudy Wiedoeft/Hugo Frey (1893-1940) /(1873-1952)

Saxema (1923)

Rudy Wiedoeft

Valse Lucile (1930) Valse Mazanetta (1925) Valse Leoane (1923) Chester Hazlett/Siefried Benkman Rudy Wiedoeft

Charles Dornberger o saxophones

Richard Ducros, alto saxophones Sylvia Shaddick-Taylor, piano

Broma for String Quartet, Saxophone and Piano (2002)

Jean Matitia

Andrew Wan, violin
Elly McHan, violin
Andrea Pollock, viola
Tanya Prochazka, cello
Richard Ducros, alto saxophone
William H Street, alto saxophone
Janet Scott-Hoyt, piano

Christian Lauba was born in Sfax (Tunisia) in 1952. After pursuing studies in languages (English, Spanish, Portuguese and Italian) at the University of Bordeaux, France, he pursued the study of musical composition in the class of Michel Fusté-Lambezat at the Conservatory of Music in Bordeaux and piano with Suzanne Marty. He was awarded the Medal of Honor of the city of Bordeaux in 1984, and also the Prix SACEM (the Prize of the Society of Authors, Composers and Editors of Music). Ten years later, in 1994, he won First Prize at the Berlin International Competition of Musical Composition. He went on to direct master classes for the same competition in 1996. He has given master classes at St. Mary's College (Maryland), the University of Maryland, Bowling Green State University (Ohio), Northwestern University (Chicago), University of Manitoba (Winnipeg), and in the city of Sao Paulo. His music is today played in virtually every country in the world. He has received numerous commissions from the French government and Ministry of Culture as well as from numerous orchestras and contemporary music ensembles, such as such as 2e2m, Accroche Note, Nouvelle Ensemble Moderne de Montreal, and from soloists including Arno Bornkamp. Jean-Marie Londeix and Marie-Bernadette Charrier.

Born in 1974, Richard Ducros studied at the Conservatory of Bordeaux with J.-M. Londeix, Marie-Bemadetle Charrier (saxophone) and Christian Lauba (music analysis). In 1996 he was awarded both the First Prize and the Honorary Medal from the city of Bordeaux for the Contemporary music course. Soon after graduation he embarked on a career as a soloist. Composer Christian Lauba chose him for a series of showcase performances in his master classes and seminars (Chicago, Conservatory of Paris, Boulogne, Amsterdam, Madrid and Berlin). His collaboration with the composer gave him the opportunity to play in many festivals such as Royaumont (Paris), Musica (Strasbourg), Valencia (Spain), as well as in Chicago, Venice (Italy), Berlin and Bordeaux. He also played duets with other musicians such as Claude Delangle (Milano, Italy), and Michel Portal (Royaumont). He works on a regular basis with composers Francois Bernard Mâche, Philippe Hurel and with Bernard Cavana in the 2E2M ensemble. He is also involved in many world premieres, particularly in Royaumont in collaboration with "Les Percussions de Strasbourg".

Upcoming Events

11 Friday, 8:00 pm
Music at Convocation Hall
Patricia Tao, piano
Schubert Sonata in G, D 894,
Ligeti Three Etudes from Études pour
Piano, Premier Livre
Liszt Chapelle de Guillaume Tell, Au bord
d'une source, Vallee d'Obermann from
Années de pèlerinage, Book I
Admission: \$12/adult, \$7/student/senior

12 Saturday

Alumni Band Reunion

Registration fee: \$50/person, includes Concert - 3:00 pm

A special concert of alumni band members to celebrate Dr Pier's 30 year commitment to education in music at the University of Alberta

Convocation Hall, Arts Building
Dinner - 6:00 pm, U of A Faculty Club
\$15 tax deductible donation to the
University of Alberta Department of
Music Wind and Percussion program. For
more information, please e-mail TammyJo Mortensen at tj@bridgecanada.com
Concert admission: \$12/adult,
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20 Sunday, 8:00 pm The University Symphony Orchestra Tanya Prochazka, Conductor Program will include works by Respighi, R Strauss and Beethove Symphony No. 5, Op. 67, C Minor

21 Monday, 8:00 pm Grant MacEwan College and University of Alberta Jazz Bands Ray Baril and Tom Dust, Directors An Evening of Big Band Jazz Music by Hefti, Ellington, Parker, Carmichael, Spera and others 25 Friday, 8:00 pm
Faculty & Friends
Scott Whetham, tuba
Gerald Onciul, French horn
Judy Loewen, piano
Kulesha Trio for horn, tuba and piano,
Reynolds Sonata for tuba and piano,
Saint-Saëns Romance for horn and piano
Dukas Villanelle for horn and piano
A new work for tuba and horn
Archer Sonata for horn and piano
Barat Reminiscences de Navarre, tuba
Wilder Suite for tuba, horn and piano
Admission: \$12/adult, \$7/student/senior

28 Monday, 12:00 pm Noon-Hour Organ Recital

The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta Free admission

28 Monday, 8:00 pm Master of Music Recital **David Wilson, Choral Conducting** Free admission

4 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring students from the Department of Music.

Free admission

5 Tuesday, 3:30 pm Piano Masterclass Milton Schlosser (Adjunct Professor of Piano) Studio 27, Fine Arts Building 2-7 Free admission



Unless otherwise indicated

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Convocation Hall, Arts Building, University of Alberta
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Patricia Tao, piano

Friday, October 11, 2002

7:15 pm Pre-Concert Introduction

by David Gramit

Main floor, Convocation Hall

8:00 pm Concert



Arts Building University of Alberta

Sonata in G Major, D. 894 Franz Schubert

I. Molto moderato e cantabile (1797-1828)

II. Andante

III. Menuetto: Allegro moderato

IV. Allegretto

Intermission

Études, premier livre (1985)

Cordes vides (Open Strings)

Fanfares

Gyorgy Ligeti
(b. 1923)

Arc-en-ciel (Rainbow)

Vallée d'Obermann

Années de pèlerinage, première année Franz Liszt
Chapelle de Guillaume Tell (1811-1886)
Au bord d'une source

Pianist Patricia Tao has led an active career as both soloist and chamber musician, with over 300 professional engagements throughout North America and Europe. As soloist, Ms Tao toured the United States for Columbia Artist's Community Concerts, and was sponsored by the US government as an "Artistic Ambassador" with recitals in Europe. As chamber musician and founding member of the Guild Trio from 1988-1998, her international performing career includes tours throughout North America and Europe as well as Artists-in Residence positions at the Tanglewood Music Center, Guild Hall in East Hampton, New York, the University of Virginia, and the Medical School at the State University of New York at Stony Brook. Ms Tao's live performances have been broadcast on National Public Radio's "Performance Today," WNYC's "Around New York," and WQXR's "The Listening Room," as well as the public television series "Premiere Performances" out of St. Louis. Dedicated to the celebration of new works, Ms Tao and the Guild Trio commissioned and premiered works of leading American composers, including William Bolcom, Harvey Sollberger and Sheila Silver.

Ms Tao has performed in numerous summer festivals, including the International Musicians Seminar in Prussia Cove, England, Rutgers Summerfest, Cape May Music Festival, Apple Hill Music Festival, the Summer Serenades at the Staller Center, Niederstotzingen Festival in Germany, and the International Arts Festival in France.

Ms Tao received degrees from Harvard University, Indiana University and her doctorate from the State University of New York at Stony Brook, where her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish. She has taught master classes at many schools, including the University of Ottawa, Ithaca College, and the Conservatories of Barcelona, Prague and Bratislava. From 1996-1998, she taught at the University of Virginia and in 1999, at Western Washington University. She recently joined the faculty at the University of Alberta as assistant professor of music.

Upcoming Events

October

12 Saturday

Alumni Band Reunion

Registration fee: \$50/person, includes

Concert - 3:00 pm

A special concert of alumni band members to celebrate Dr Pier's 30 year commitment to education in music at the University of Alberta

Convocation Hall, Arts Building
Dinner - 6:00 pm, U of A Faculty Club
\$15 tax deductible donation to the
University of Alberta Department of
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For more information, please e-mail
Tammy-Jo Mortensen
at tj@bridgecanada.com
Concert admission: \$12/adult,
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20 Sunday, 8:00 pm The University Symphony Orchestra Tanya Prochazka, Conductor

21 Monday, 8:00 pm Grant MacEwan College and University of Alberta Jazz Bands Ray Baril and Tom Dust, Directors An Evening of Big Band Jazz 25 Friday, 8:00 pm
Faculty & Friends
Scott Whetham, tuba
Gerald Onciul, French horn
Judy Loewen, piano

Kulesha Trio for horn, tuba and piano,
Reynolds Sonata for tuba and piano,
Saint-Saëns Romance for horn and piano,
Dukas Villanelle for horn and piano
A new work for tuba and horn
Archer Sonata for horn and piano
Barat Reminiscences de Navarre, tuba
Wilder Suite for tuba, horn and piano
Admission: \$12/adult, \$7/student/senior

28 Monday, 12:00 pm Noon-Hour Organ Recital

The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta Free admission

28 Monday, 8:00 pm Master of Music Recital David Wilson, Choral Conducting Free admission



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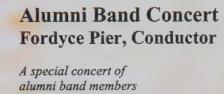
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Convocation Hall, Arts Building, University of Alberta

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A special concert of alumni band members to celebrate
Dr Pier's 30 year commitment to education in music at the University of Alberta

Saturday, October 12, 2002 at 3:00 pm



Program



Department of Music University of Alberta

Carillon Fanfare (2002)

Commissioned by the Pier Alumni Band and Dedicated to Dr Fordyce Pier

Earle of Oxford's March (1924)

(from the William Byrd Suite)

Chester (1957)

Daryl Burghardt
(b. 1968)

Gordon Jacob
(1895-1984)

William Schuman
(1910-1992)

Down a Country Lane (1962)

Aaron Copland (1900-1990)

Pageant (1955) Vincent Persichetti (1915-1986)

Intermission

Handel in the Strand Percy Grainger (1882-1961)

Tres Danzas de Mexico (1977) William E Rhoads
I. El Pitayero (b. 1918)
II. El Café

II. El Café III. El Jalisco

Amazing Grace (1994) Frank Ticheli (b. 1958)

Les Miserables (c1980)

Claude-Michel Schönberg

(b. 1944)

arr. W Barker

Alumni Band Fordyce Pier, Conductor

Flute

Amity Mitchell
Dot Speers
Dana Baillie
Christine Palmer

Glynis Middleton (Alleyne)

Patricia Hengel

Oboe

Linda Faass Bob Cockell

Bassoon

Suzanne Thompson (Hayman)

Robin Taylor

Clarinet

Kinneret Sagee

Elizabeth Gillard (Duncan)

Randy Bain Joyce Howdle

Janis Zalitach (Lindburg)

Alto Clarinet

Tammy-Jo Mortensen

Bass Clarinet

Lyndsey Cohen

Alto Saxophone

Shannon Bolichowski Colleen Irwin (Wakeman)

Tom Saumer Charles Stolte

Lauralie Natress

Tenor Saxophone

Ray Baril

Baritone Saxophone

Eric Goluszka

Horn

Suzanne Langor Carol Maltby Scott Reynolds

Tammy Hoyle

Trumpet

Cheryl Struk-Ingoldbsy

Rob Speers Judy Wishloff

Dave Lymburner Wendy Grasdahl

Pat McFarlane

Alan Gilliland

Bill Simpson

Neil Corlett

Greg Dewing

Dominique Roy Tom Smyth

Bill Carroll

Roy Townend

Trombone

Russ Bain

Alden Lowrey Marty Majorowicz

Bass Trombone

Chris Taylor

Daryl Burghardt

Euphonium

Ed Stein

Nicole Vickers

Tuba

Roberta Baril

Krista Gilliland

Percussion

Teresa Chilkowich

Brian Thurgood Carol Tonhauser

Rod Kirkpatrick

Graeme Peppink

Upcoming Events:

October

21 Monday, 8:00 pm Grant MacEwan College and University of Alberta Jazz Bands Ray Baril and Tom Dust, Directors An Evening of Big Band Jazz

Program will include works by Hefti, Ellington, Parker, Carmichael, Spera

25 Friday, 8:00 pm Faculty & Friends Scott Whetham, tuba Gerald Onciul, French horn Judy Loewen, piano

Kulesha Trio for horn, tuba and piano, Reynolds Sonata for tuba and piano, Saint-Saëns Romance for horn and piano,

Dukas Villanelle for horn and piano A new work for tuba and horn Archer Sonata for horn and piano Barat Reminiscences de Navarre, tuba Wilder Suite for tuba, horn and piano Admission: \$12/adult, \$7/student/senior

28 Monday, 12:00 pm

Noon-Hour Organ Recital

The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta Free admission

28 Monday, 8:00 pm Master of Music Recital David Wilson, Choral Conducting Free admission

November 4 Monday, 12:10 pm Music at Noon, Convocation Hall Student Recital Series featuring students from the Department of Music. Free admission

5 Tuesday, 3:30 pm Piano Masterclass Milton Schlosser (Adjunct Professor of Piano) Free admission

7 Thursday, 12:00 pm Jazz Masterclass Visiting Artist Dean McNeill Studio 27, Fine Arts Building 2-7 Free admission

8 Friday, 10:00 am **Trumpet Masterclass** Visiting Artist Dean McNeill Studio 27, Fine Arts Building 2-7 Free admission

8 Friday, 8:00 pm Visiting Artist Recital Dean McNeil, trumpet Program will include works by Arnold, Martini, Saint-Saëns, Gregson, Bozza, Gershwin and others

15 Friday, 2:30 pm The Centre for Ethnomusicology One World After All Music and Dance from India, Africa, China, Japan, Latin America, Canada Free admission Studio 27, Fine Arts Building 2-7

15 Friday, 5:00 pm Flute Masterclass with Visiting Artist Susan Heppner Free admission



Unless otherwise indicated

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Convocation Hall, Arts Building, University of Alberta

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Department of Music University of Alberta



University Symphony Orchestra

Tanya Prochazka, Conductor

Sunday, October 20, 2002 at 8:00 pm



Ancient Airs and Dances, Suite III (1931)

Ottorino Respighi (1879 - 1936)

1. Italiana (anon.)

2. Arie di Corte (G. B. Besardo)

3. Siciliana (anon.)

4. Passacaglia (L. Roncalli)

The Academy Strings

Don Juan, Op. 20 (TrWV 156) (1888-89) (tone poem after Nicolaus Lenau)

Richard Strauss (1864-1949)

The University Symphony Orchestra

Intermission

Symphony No. 5 in C Minor,

Op. 67 (1807-08)

1. Allegro con brio

2. Andante con moto

3. Allegro

4. Allegro

Ludwig van Beethoven

 $\sim (1770-1827)$

University Symphony Orchestra Concerto Competition Pre-Competition

Tuesday, October 29, 2002

Piano

3:15 pm 4:45 pm **Strings** Wind and Percussion 7:00 pm

Convocation Hall, Arts Building, University of Alberta

Free admission

A maximum of two winners from each section will perform in the Competition Final on Friday, November 1, 2002 at 6:00 pm in Convocation Hall.

The winner of the Competition Final will be featured in the University Symphony Orchestra Concert on Sunday, April 6, 2003 at 8:00 pm. Convocation Hall, Arts Building, University of Alberta.

The University Symphony Orchestra, 2002-2003 Tanya Prochazka, conductor

Violin Alycia Au1 Kim Bertsch Kristin Dahle Lindsay Doll Laura Grantham-Crosley Lois Harder Kenneth Heise Mellisa Hemsworth² Aaron Hryciw Cynthia Johnston Robin Leicht Elly McHan Trang Nguyen² Amelia Pask Grant Sigurdson Sabrina Steed 1 Andrew Wan David Wong Dickson Wong Neda Yamach Scott Zubot

Viola

Aaron Au Brianne Archer² Emma Hooper Elly McHan² Andrea Pollock Jeremy Tusz Nathaniel Wong

Cello

Julie Amundsen²
Cris Derksen
David Eggert
Simo Eng
Martin Kloppers
Caitlin Smith
Olivia Walsh²
Hannah Wensel

Bass

George Lywood Matthew Roberts Mathew Stepney³ Toscha Turner

Flute

Sarah Bouthillier² Cassie Lehmann² Priscilla Chan

Piccolo

Priscilla Chan³

Oboe

Adam Garvin³ Alyssa Miller Sherri Cohen

English Horn Alyssa Miller³

Clarinet
Sarah Holmström²
Katie McKee²

Bassoon

April Mangham³ Joanne Carson

Contrabassoon Ondrej Goliás³

Horn

Tammy Hoyle³ Jenny Reimer Marino Coco Krista Majeran

Trumpet

Nancy McBride² Sheena Hyndman² Jeremy Maitland

Trombone

Jim Chilton³
John Fielding

Bass Trombone

Ted Huck³

Tuba

Mark Preece³

Timpani

Nicholas Jacques² Court Laslop²

Percussion

Nicholas Jacques Jeff Donkersgoed Ruston Vuori

Harp

Victoria Griffiths³

concertmaster - rotating

² principal - rotating

³ principal

Upcoming Events:

October

21 Monday, 8:00 pm Grant MacEwan College and University of Alberta Jazz Bands Ray Baril and Tom Dust, Directors

An Evening of Big Band Jazz
Program will include works by Hefti,
Ellington, Parker, Carmichael, Spera and
others

22 Tuesday, 1:30-3:30 pm
Brass Masterclass
Patrick Sheridan, tuba
Professor of Tuba
Royal Northern College of Music
(England), The Royal Scottish Academy
of Music (Scotland), Rotterdam
Conservatory (Netherlands)
Sponsored by Boosey and Hawkes
and The Bandstand, Ltd.

25 Friday, 8:00 pm
Faculty & Friends
Scott Whetham, tuba
Gerald Onciul, French horn
Judy Loewen, piano

Free admission

Kulesha Trio for horn, tuba and piano, Reynolds Sonata for tuba and piano, Saint-Saëns Romance for horn and piano, Dukas Villanelle for horn and piano, A new work for tuba and horn Archer Sonata for horn and piano Barat Reminiscences de Navarre, tuba Wilder Suite for tuba, horn and piano Admission: \$12/adult, \$7/student/senior

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28 Monday, 8:00 pm
Master of Music Recital
David Wilson, Choral Conducting
Special Guests:
Ariane Maisonneuve, piano
Robert Zylstra, organ
with The Haydn Festival Orchestra
Franz Program will include works by
Haydn, Cardoso, Heinrich Schütz and
Brahms. Free admission

November

4 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring
students from the Department of Music.
Free admission

5 Tuesday, 3:30 pm Piano Masterclass **Milton Schlosser** (Adjunct Professor of Piano) Free admission

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8 Friday, 10:00 am **Trumpet Masterclass**Visiting Artist **Dean McNeill**Studio 27, Fine Arts Building 2-7

Free admission

Please donate to Campus Food Bank



Unless otherwise indicated

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friends

Scott Whetham, tuba Gerald Onciul, horn Judy Loewen, piano

Friday, October 25, 2002 at 8:00 p.m.



Arts Building University of Alberta

Basse Dance, for horn and tuba (1999) Allan Gilliland

(b. 1965)

Sonata for Horn (1948) **Quincy Porter**

Lento-Allegro moderato (1897-1966)Largo

Allegro molto

Divertimento for Horn,

Tuba and Piano (1993) David Gillingham

Fanfare (b. 1947) March

Nocturne Scherzo

Prelude and Ritual Dance

Interval

Concerto for Tuba (1976) Edward Gregson

Allegro deciso (b. 1945) Lento e mesto

Suite, for Horn, Tuba and Piano

Allegro giocoso

Alec Wilder Maestoso (1907-1980)Pesante

Berceuse Alla caccia

In a jazz manner

A native Edmontonian, **Judy Loewen** graduated from the University of Alberta with a Bachelor of Music degree in piano performance and a Master's degree in harpsichord performance. She is active in the Edmonton music scene as an accompanist, and as a teacher at Alberta College Conservatory of Music.

Gerald Onciul is a member of the longest standing professional orchestral horn section in North America, that of the Edmonton Symphony. The section has remained intact for 25 years. He received his earliest training on horn from John Hermanns at the Summer Music Workshop in Camrose, Alberta. Gerald also studied horn at the University of Alberta with John Iltis, Gloria Coleman, and David Hoyt. He received his Bachelor of Music in 1977 from the University of Alberta and went on to further studies with Erich Penzel in Cologne, Germany, James Decker in Los Angeles, and Eugene Rittich in Toronto. Gerald has appeared as soloist with the Edmonton Symphony and has performed with the Mexico City Philharmonic Orchestra. He is currently Visiting Assistant Professor at the University of Alberta, and is a frequent performer at the Call of the Wild Horn Festival held annually at Cold Lake, Alberta. Gerald has performed at the International Horn Society Symposium held at the Banff Centre in 1998 and was most recently featured on "Our Music" on CBC Radio2 with the Mill Creek Brass Quintet. He has been a participant in the Edmonton Symphony Adopt a Player Program since its inception, and is also active as a recitalist and clinician for the Cantando Festival.

Scott Whetham began playing tuba in the North Vancouver Youth Band under Arthur Smith. Training continued at the Eastman School of Music and with the National Youth Orchestra of Canada. In 1984 he joined the Edmonton Symphony Orchestra as principal tuba and has performed as soloist with them. He joined the Department of Music at the University of Alberta a short time later. Scott is a member of the Mill Creek Colliery Band (a British-style brass band) and performs with Albertasaurus (a tuba quartet) and Bass Line Road, a new music ensemble consisting of tuba, double bass, bassoon and percussion.

Upcoming Events:

28 Monday, 12:00 pm

Noon-Hour Organ Recital

The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta Free admission

28 Monday, 8:00 pm
Master of Music Recital
David Wilson, Choral Conducting
Special Guests:
Ariane Maisonneuve, piano
Robert Zylstra, organ
with The Haydn Festival Orchestra
Franz Program will include works by
Haydn, Cardoso, Heinrich Schütz and
Brahms, Free admission

29 Tuesday
University Symphony Orchestra
Concerto Competition
Pre-Competition
3:15 pm Piano
4:45 pm Strings
7:00 pm Winds and Percussion
Free admission

November

1 Friday, 6:00 pm University Symphony Orchestra Concerto Competition Final Competition Free admission 4 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring
students from the Department of Music.
Free admission

5 Tuesday, 3:30 pm Piano Masterclass **Milton Schlosser** (Adjunct Professor of Piano). Free admission

7 Thursday, 12:00 pm **Jazz Masterclass** Visiting Artist **Dean McNeill** Studio 27, Fine Arts Building 2-7 Free admission

8 Friday, 8:00 pm Visiting Artist Recital **Dean McNeil, trumpet** Program will include works by Arnold, Martini, Saint-Saëns, Gregson, Bozza, Gershwin and others

15 Friday, 2:30 pm
The Centre for Ethnomusicology
presents World Music Sampler 2002
Partners in Music Research
featuring live music and dance from
Japan, Africa, the Andes, India,
Latin America, and Canada
with special guest Tom Phillips from
Calgary. Admission is free .For more
information, contact The Centre for
Ethnomusicology, Fine Arts Building
2-11, Telephone: 492-8211



Please donate to Campus Food Bank

Unless otherwise indicated

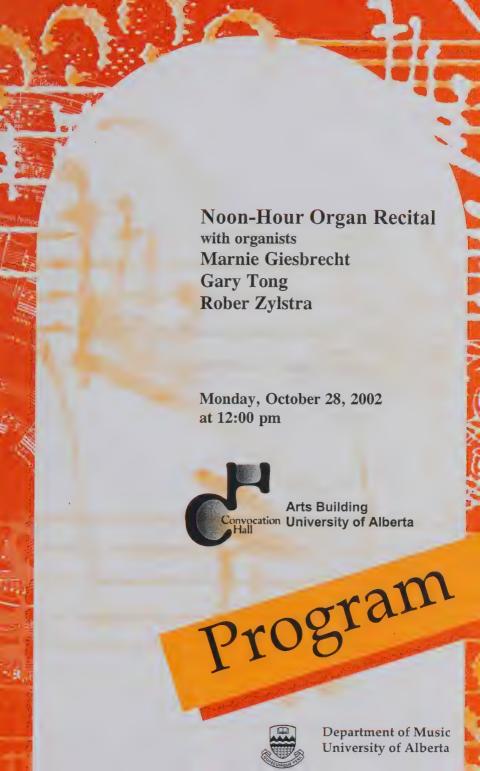
Admission: \$12/adult, \$5/student/senior

Convocation Hall, Arts Building

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).







Noon-Hour Organ Recitals Mondays at Noon

November 25 January 27 February 24 March 24

Festival of Nine Lessons and Carols

Wednesday, December 4 at 7:30 pm Francis Winspear Centre for Music University of Alberta Mixed Chorus Faculty of Education Handbell Ringers Robert de Frece, Director with organists Marnie Giesbrecht

Gary Tong Joachim Segger

Readers include Her Honour, The Honourable Lois Hole, Lieutenant Governor of Alberta, and representatives of the University community. Sponsored by University of Alberta Mixed Chorus, Department of Music, University of Alberta Christian Chaplains. General Admission: \$6, available from the Winspear Centre Box Office.

Program

Praeludium in E Minor

Nicolaus Bruhns (1665-1697)

Fanfare

Jacques Lemmens (1823-1881)

Gary Tong

Trois Paraphrases Gregoriennes pour orgue (1935)

Jean Langlais (1907-1991)

I Mors et resurrectio

II Ave Maria, Ave Maris Stella

III Hymne d'Actions de grâces "Te Deum"

Robert Zylstra

Variations sur le choral

Freu' dich sehr, o meine Seele (1986)

Denis Bédard (b. 1950)

Marnie Giesbrecht

Upcoming Events

October
28 Monday, 8:00 pm
Master of Music Recital
David Wilson, Choral Conducting
Special Guests:
Ariane Maisonneuve, piano
Robert Zylstra, organ
with The Haydn Festival Orchestra
Franz Program will include works by
Haydn, Cardoso, Heinrich Schütz and

November

Brahms. Free admission

4 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring
students from the Department of Music.

Free admission

5 Tuesday, 3:30 pm Piano Masterclass **Milton Schlosser** (Adjunct Professor of Piano) Free admission

7 Thursday, 12:00 pm

Jazz Masterclass

Visiting Artist

Dean McNeill

Studio 27, Fine Arts Building 2-7

Free admission

8 Friday, 10:00 am
Trumpet Masterclass
Visiting Artist
Dean McNeill
Studio 27, Fine Arts Building 2-7
Free admission

8 Friday, 8:00 pm Visiting Artist Recital **Dean McNeil, trumpet** Program will include works by Arnold, Martini, Saint-Saëns, Gregson, Bozza, Gershwin and others 15 Friday, 2:30 pm
The Centre for Ethnomusicology
presents World Music Sampler 2002
Partners in Music Research
featuring live music and dance from
Japan, Africa, the Andes, India,
Latin America, and Canada with special
guest Tom Phillips from Calgary.
Admission is free .For more
information, contact The Centre for
Ethnomusicology, Fine Arts Building
2-11, Telephone: 492-8211

15 Friday, 5:00 pm Flute Masterclass with Visiting Artist Susan Heppner. Free admission

16 Saturday, 8:00 pm World Music Global Legacy Presented by the Centre for Ethnomusicology. For more information, contact The Centre for Ethnomusicology, Fine Arts Building 2-11, Telephone: 492-8211

17 Sunday, 8:00 pm The University Symphony Orchestra Tanya Prochazka, Conductor

20 Wednesday, 8:00 pm The University of Alberta Symphonic Wind Ensemble Fordyce Pier, Director

21 Thursday, 8:00 pm Visiting Artists Ensemble Contemporain de Montréal

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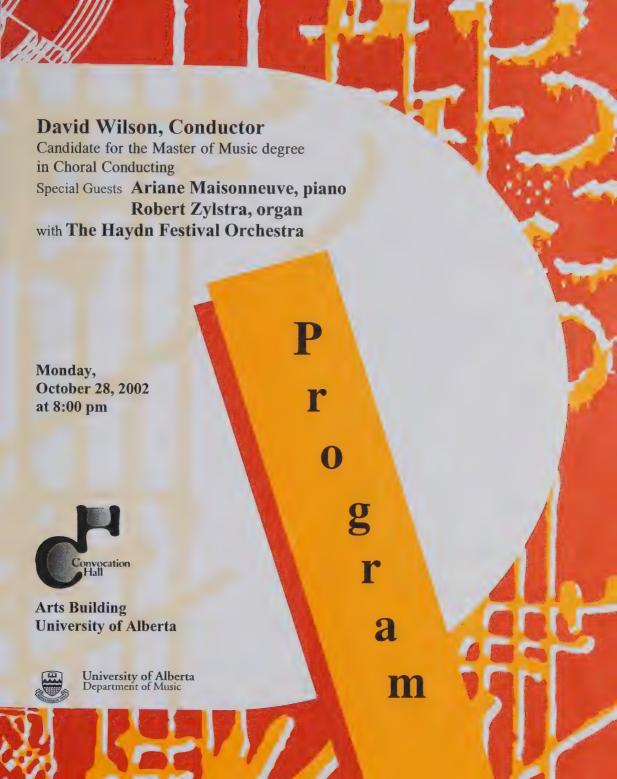
Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

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Program

Missa Miserere mihi Domine: Kvrie, Gloria

(pub. 1625)

O crux (1978)

Dyrð, vald, virðing (1987)

Intonation: CD Saint

Frei Manuel Cardoso (1566-1650)

Jón Hlöðver Áskelsson

Knut Nystedt

(b. 1915)

(b. 1945)

Franz Joseph Haydn

(1732-1809)

The Havdn Festival Orchestra

Ariane Maisonneuve, piano

Intermission

Singet dem Herrn des Neues Lied (pub. 1619)

Te Deum in C (Hob. XXIIIc:2) (c.1799)

(Psalmen Davids: Psalm 98, SWV 35)

Robert Zylstra, Doug Millie and George Lywood, continuo

Psalm 84 (1981)

Sehnsucht, Nächtens, Op. 112, No. 1, 2 (1886)

Alouette (1976)

The Greenland Whale* (1981)

This recital is presented in partial fulfillment of the requirements for the Master of Music degree for

Mr Wilson is a recipient of a Beryl Barns Memorial Award (Graduate).

Please join us for a reception in the Arts Lounge after the performance.

*Canadian

Mr Wilson.

Heinrich Schütz (1585-1672)

Horder Askelsson (b. 1953)

Soloist: Megan Hall, soprano

Johannes Brahms (1833-1897)

Ariane Maisonneuve, piano

Robert Sund (b. 1942)

Derek Holman

(b. 1931)

Texts and Translations

Missa Miserere mihi Domine

Kyrie Kyrie eleison, Christe eleison, Christe eleison, Kyrie eleison

Gloria

Gloria in excelsis Deo
Et in terra pax hominibus, bonae voluntatis
Laudamus te, benedicimus te, adoramus te,
glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam
Domine Deus, Rex coelestis, Deus Pater omnipotens.

Domine Deus, Rex coelestis, Deus Pater omnip Domine fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, filius Patris. Qui tollis peccata mundi miserere nobis. Qui tollis peccate mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus sanctus, tu solos Dominus, tu solus altisimus, Jesu Christe, Cum Sancto Spiritu in gloria Dei Patris, Amen.

Dyrð, vald, virðing

Dyrő, vald, virðing og vegsemd hæst, viska makt, speki' og lofgjörð stærst sé pér, ó, Jesú, Herra hár, Og heiður klár. Amen, amen um eilif ár

O crux

O crux splendidior cunctis astris mundo celebris hominibus multum a mabilis sanctior universis Digna portare talentum mundi. Dulce lignum, dulces clavos, dulcia ferens pondera. Salva praesentem catervam, in tuis hodie, Laudibus congregatam.

Te Deum

Te Deum laudamus
Te Dominum confitemur
Te eaternum Patrem
omnis terra veneratur
Tibi omnes Angeli
tibi Caeli et universae Potestates
tibi Cherubim et Seraphim
incessabili voce proclamant:

Lord have mercy

Lord have mercy, Christ have mercy, Christ have mercy, Lord have mercy.

Gloria

Glory to God in the highest And on earth peace to all of good will We praise thee, we bless thee, we adore thee, we glorify thee. We thank you for your great glory Lord God, Heavenly King, Father almighty Lord, only begotten Son, Jesus Christ Lord God, lamb of God, Son of the Father who takes away the sin of the world, have mercy on us. Who takes away the sin of the world, receive our prayer, Who sits at the right hand of the Father, have mercy upon us. For you alone are Holy, you alone are Lord, you alone are most high, Jesus Christ, with the Holy Spirit in the glory of God the Father. Amen.

To Thee be ever power and might

To Thee be ever power and might, to Thee, in length, depth, breadth and height. We all unite our hymns to raise, and give Thee praise.

Now and throughout eternal days.

O Cross

O cross, more radiant than the stars,
Celebrated throughout the earth,
Beloved of all the people.
Holier than all things,
which alone was found worthy
to bear the light of the world:
Blessed tree, blessed nails.
Blest the weight you bore:
Save the flock which today is gathered to praise you.

Venantius Fortunatus (530-609)

We Praise thee, O God

We praise thee, O God;
We acknowledge thee to be the Lord.
All the Earth doth worship thee,
the Father everlasting.
To thee all Angels,
the Heavens, and all the powers,
The Cherubim and Seraphim
proclaim without ceasing

Te Deum (cont'd.)

Sanctus, Sanctus, Sanctus:

Dominus Deus Sabaoth.

Pleni sunt coeli et terra

majestatis gloriae tuae. Te gloriosus Apostulorum chorus,

Te Prophetarum laudabilis numerus

Te Martyrum candidatus laudat exercitus.

Te per orbem terrarum

sancta confitetur Ecclesia

Patrem immensae maiestatis:

Venerandum tuum verum et unicum Filium:

Sanctum quoque Paraclitum Spiritum.

Tu Rex Gloriae, Christe.

Tu Patris semiternus es Filius.

Tu ad liberandum suscepturus hominuem,

non horruiste Vierginis uterum.

Tu devicto mortis aculeo

aperuisti credentibus regna coelorum.

Tu ad dexteram Dei sedes,

in gloria patris.

Judex crederis esse venturus.

Te ergo quaesumus,

tuis famulis subveni,

quos pretioso sanguine redemiste.

Aeterna fac cum sanctis tuis

in gloria numerari.

Salvum fac populum tuum Domine,

Et benedic haereditati tuae.

Et rege eos, et extolle illos

Usque in aeternum.

Per singulos dies, benedicimus te;

Et laudimus nomen tuum in saeculum.

et in saeculum saeculi.

Dignare, Domine, die isto

Sine peccato nos cutodire.

Miserere nostri, Domine,

Miserere nostri.

Fiat misericordia tua, Domine, sumer nos,

quemadmodum speravimus in te

In te Domine speravi

Non confundar in aeternum.

Singet dem Herrn ein neues Lied

Singet dem Herrn ein neues Lied,

denn er tut Wunder.

Er sieget mit seiner Rechten

und mit seinem heil'gen Arm.

Der Herr lässet sein Heil verkündigen;

vor den Völkern

läßt er seine Gerechtigkeit offenbaren.

Er gedenket an seine Gnade und Wahrheit

dem Hause Israel

We Praise thee, O God (cont'd.)

Holy, Holy, Holy,

Lord God of hosts!

The heaven and the earth

are full of thy majesty of thy glory.

The glorious chorus of the Apostles,

The admirable company of the Prophets,

The white-robed army of Martyrs praises thee.

Throughout the whole world

the holy Church gives praise to thee,

the Father of infinite majesty:

they praise your admirable, true, and only Son;

and also the Holy Spirit, our Advocate.

You are the king of glory, O Christ.

You are the eternal Son of the Father.

To deliver us, you became human,

and did not disdain the Virgin's womb.

Having blunted the sting of death,

you opened the kingdom of heaven to all believers.

You sit at the right hand of God,

in the glory of the Father.

you are believed to be the Judge who will come.

Therefore we beseech you,

come to the aid of your servants.

whom you have redeemed by your precious blood.

Make them to be numbered with your saints

in glory everlasting.

Save your people, o Lord.

and bless your inheritance.

Govern them, and extol them

from now into eternity.

Day be day, we bless thee;

and we praise your name for ever.

Vouchsafe, O Lord, to keep us

this day without sin.

Have mercy upon us.

O Lord, have mercy upon us.

Let thy mercy be upon us

O Lord, as we have trusted in thee.

In thee, o Lord,

I have trusted:

Let me never be confounded.

Sing unto the Lord a new song

Sing unto the Lord a new song;

for he hath done marvelous things:

his right hand,

and his holy arm, hath gotten him the victory.

The Lord hath made known his salvation:

his righteousness hath he openly shewed

in the sight of the heathen.

he hath remembered his mercy and his truth

toward the house of Israel.

Singet dem Herrn ein neues Lied (cont'd.)

Aller Welt Enden sehen das Heil unsers Gottes.

Jauchzet dem Herren, alle Welt:

Singet rühmet und lobet!

Lobet den Herren mit Harfen mit Harfen und Psalmen!

Mit Drommeten und Posaunen,

jauchzet vor dem Herrn, dem Könige!

Das Meer brause und was drinnen ist.

Der Erdboden und die drauf wohnen

Die Wasserströme frohlocken,

und alle Berge sind frölich vor dem Herrn;

denn er kömmt, das Erdreich zu richten.

Er wird den Erd boden richten mit Gerechtigkeit,

und die Völker mit Recht.

Ehre sei dem Vater und dem Sohn, und auch dem heilgen Geiste, wie es war im Anfang, jetzt und immer dar, und von Ewigkeit zu Ewigkeit. Amen.

Psalm 84

Alles was Odem hat, lobe den Herren.
Wie lieblich sind Deine Wohnungen, Herr Zebaoth.
Meine seele verlangt und sehnt sich
nach den Vorhöfen des Herren.
Mein leib und Seele freuen sich
in dem lebendigen Gott.
Alles was Odem hat, lobe den Herren.

Sehnsucht

Es rinnen die Wasser Tag und Nacht Diene Sehnsucht wacht Du gedenkest der vergangenen Zeit, Die liegt so weit. Du siehst hinaus in den Morgenschein und bist allein. Es rinnen die Wasser Tag und Nacht Diene Sehnsucht wacht

Nächtens

Nächtens wachen auf die irren, Lugenmachtgen Spukgestalten, Welche deinen Sinn verwirren. Nächtens ist im Blumegarten Reif gefallen, daß vergebens Du der Blumen würdest warten. Nächtens haben Gram und Sorgen In dein Herz sich eingenistet, Und auf Tränen blickt der Morgen.

Alouette

Alouette, gentille Alouette, Alouette je te plumerai. Je te plumerai la tete, et la bouche, et le nez, et les yeux. Alouette, Alouette. Sing unto the Lord a new song (cont'd.) all the ends of the earth have seen

the salvation of the Lord, all the earth: make a loud noise, and rejoice, and sing praise!

Sing unto the Lord with the harp; with the harp, and the voice of a psalm!

With trombones and sound of the cornet make a joyful noise before the Lord, the King.

Let the sea roar, and the fullness thereof; the world, and they that dwell therin.

Let the floods clap their hands:

let the hills be joyful together before the Lord;

for he cometh to judge the world,

and the people with equity.

Glory be to the Father, and to the Son and to the Holy Ghost. As it was in the beginning, is now, and ever shall be. Amen.

Psalm 84

Let everything that hath breath praise the Lord! O how amiable are thy dwellings, thou Lord of hosts.

My soul hath a desire and longing to enter into the courts of the Lord:

My heart and my soul rejoice in the living God.

Let everything that hath breath praise the Lord!

Yearning

The waters are flowing day and night.
Your yearning awakens, you think of times gone by, now so far away.
You gaze out into the morning light and you are alone.

At Night

Night awakens the deranged, deceitful, phantoms that bewilder your mind.

At night in the flower-garden hoar-frost has fallen, so that in vain you would wait for the flowers. At night grief and sorrow entrenched your heart, and upon tears looks the morning.

Alouette

Alouette, kind alouette, I wish to pluck your feathers from your head, from your mouth, from your nose, from your eyes! Alouette, Alouette.

The Greenland Whale

In the year of eighteen hundred and two on March the eighteenth day. When we hoist up our colours and our maintop high and from Greenland we bore away, brave boys, and from Greenland we bore away. And when we reach that barren place, where yonder grows no green, where the cold frost and snow and the whale-fish blow and the daylight was seldom seen, brave boys, and the daylight was seldom seen. Our captain walking the quarter deck, and a gallant man was he, saying: "Boys overhaul, let your Davit tackles fall, and launch out your boats, all three, brave boys, and launch our your boats all three. Ahoy! The bosun went to the maintop high, with a spyglass in his hand, A whale! A whale! A whale-fish he cries, and he blows on our starboard bow, brave boys! Our boats were lowered and our lines got in, and every man in view, For every man was determined for to watch where the whale-fish blew. We struck the whale and our lines played out and he gave us a slap of his tail and he upset the boat and we lost five men, and we never could kill that Greenland whale, and we never could kill that whale!

Program Notes

Missa Miserere mihi Domine: Kyrie, Gloria

Nestled at the edge of Europe, an unknown Portuguese composer was writing what we now consider to be the last word in high Renaissance polyphony, written many years after the rest of Europe's musical community had moved on to the new (seconda prattica) Baroque style of composition. His beloved Portugal disintegrating under Spanish rule, Frei (friar) Manuel Cardoso became a member of the Calced (with shoes) Carmelite order, and spent the last 61 years of his life sequestered at the Convento di Carmo, Lisbon. His music embodies the foremost principles of the masters of the past (Morales, Palestrina and Victoria), and surpasses them in ingenuity and expressiveness; Cardoso therefore represents a pinnacle of post-Council of Trent Renaissance compositional techniques. His ability to utilize rich and colourful Iberian Baroque text-painting without disturbing the liturgical prima prattica propriety of the music is nothing short of remarkable. This Mass, based on Psalm 4, is composed around a cantus firmus; a chant melody that appears in long tones in one voice in each movement, unifying the structure. Scored for SSATTB, it comes from his 1625 "First Book of Masses", published in 1625 by King Joao IV of Portugal.

Dyrð, vald, virðing

The magnificent Hallgrimskirkju is not only the largest church in Iceland (it dominates the Reykjavik skyline), it is also the center of sacred music for the country. Áskelsson, since returning to his homeland after receiving his musical education in Germany and Austria, has played a major role in musical education in Iceland. This hauntingly beautiful hymn was arranged for the famous Hallgrimskirkju Motettukor (motet choir) with whom he sings. The two best-known verses are from the Hymns of the Passion. This is the Canadian première of this work.

O crux

Born in Oslo, Knut Nystedt, as a composer, conductor and teacher, has done more for the production and dissemination of Norwegian music than anyone else in the 20th century. A composition student of Aaron Copland, his music has an unmistakable northern quality to it, full of drama and pathos. *O crux* is scored for SSAATTBB choir, and employs sonorous homophony with jagged polyphony, describing not only the vision of Christ on the cross, but also the emotion of the moment as well. This motet has been a favorite of chamber choirs throughout the world for over 20 years.

Te Deum

Commissioned by the Empress Maria Therese around 1799, this energetic and beautiful piece represents the culmination not only of Haydn's skills as a seasoned composer, but stands as a shining example of the best the classical period has to offer. The text is subdivided into three parts, the outer two trumpeting a festive C major, while the soft, intermediary section draws back to a reflective C minor. From the powerful and jubilant 8th psalm-tone intonation at the beginning, to the exhilarating fugue of the final section, its concise structure and dynamic language make it an audience favorite.

Singet dem Herrn ein Neues Lied

The Psalms of David by Heinrich Schütz were published in 1619, and dedicated to the Elector of Saxony, Johann Georg I. The style represent a confluence of German and Italian compositional styles; that is, German rhetorical text setting and harmonies, married with Italian melody and antiphonal polychoral textures. The oration of this text is very clear – it is based on short Baroque phrases, or 'gestures' that symbolize, or word-paint, a given section of text. This motet is for two choirs of SATB; the choirs will question and answer, contrast against each other in high and low vocal range, polyphonically argue, then culminate in a tumultuous gathering of forces in homophony. These compositional techniques reflect the combinatorial splendour of both St. Mark's in Venice, and the opulent Dresden court where Schütz spent many years.

Psalm 84

The third of our psalm settings was written in Iceland, 400 years after the Schütz. This text is in German, and employs *sprechstimme*, where the singers speak, whisper, or shout text. Here it is used to great effect at "My heart and my soul rejoice in the living God." Dr. Askelsson wrote this as a composition class final project for the Dusseldorf Conservatoire in 1981. He is now the Musical Director of the aforementioned Hallgrimskirkju Motettukor in Rekyavik Iceland; they premièred this work in 1984. This is the Canadian première of this composition.

Sehnsucht, Nächtens

These brilliant pieces were penned late in life, as Brahms was consumed with feelings of melancholy, loneliness, and regret. Effected by his fixation on his own mortality, the composer chose to set two dark and desolate poems by Franz Kugler. The 'waters' in *Sehnsucht* are metaphors for the constant tears created by the despair of old-age solitude. The creepy Halloween-like piano theme of *Nächtens* speaks of the deranged spooks and crazed phantoms that haunt the mind of one who martyrs himself over regret. The off-balance effect created by the 5/4 meter mirrors the mental instability described by the poet. Although very wealthy and successful, with awards aplenty, these pieces reflect of Brahms' state of mind in the late 1880s.

Alouette

This children's play-song has been arranged by the Artistic Director of Sweden's famous *Orphei Drängar* men's choir. Robert Sund comes from the highly-touted Swedish choral tradition; he was a student of Eric Ericson for many years. *Alouette* is a "Theme and Variations" where the melody is set five times; the melody is playfully bounced around between the various voices, culminating in a fugue in the style of Bach.

The Greenland Whale

This Canadian folk tale about a great whale-chase is part of a set of three East-coast folksongs that have been a staple of the Canadian choral scene for many years. It employs a fun-filled piano part, evoking notions of rollicking adventures on the high seas.

Calgarian David Wilson received his Bachelor of Music degree from University of Calgary and has studied conducting under Jon Washburn, Wayne Riddell, Eric Ericson, and Frieder Bernius. From 1991-2001 he was the Artistic Director of the Calgary Renaissance Singers and Players - highlights include several Alberta tours, the release of their CD "The Spirit of Musick", and the Calgary première of the Thomas Tallis's Spem in Alium. From 1993-1995, he was the Musical Director of the Debut Opera Society, performing full productions of G&S, Mozart, and Puccini. David founded the SPIRITUS Chamber Choir in 1995; this semi-professional choir received a 1999 International Contemporary Acappella Recording Award for their performance of Anton Bruckner's Os Justi from their inaugural CD "Crossing Bridges", and was a Semi-Finalist in the CBC National Choral Competition 2000. They released their second CD, "Never the Same River Twice" in 2001. In 1999, David received the Alberta Choral Federation Con Spirito Award, in recognition of his contribution to choral music in Alberta. He is also a certified Yoga Instructor and Breath Therapist who focuses on the relationship between breath, voice, body and emotion, assisting with vocal, physical and psychological ailments relating to the Performing Arts.

Choir

Ariane Maisonneuve, piano

Soprano

Gillian Brinston
Bernice Gartner
Megan Hall
Jessica Heine
Karen Nell
Casey Peden
Jennifer Venance

Alto

Ruth Brodersen
Erin Henry
Tammy Hoyle
Mona Huedepohl
Diana Squires
Laryssa Whittaker
Alexis Warren
Jennie Wood

Tenor

Curtis Dueck Peter Ferguson CD Saint Doug Laver Jay Summach

Bass

Luke Ertman
Chris Giffen
Graeme Jahns
Paul Kemp
Michael Kurshat
Eugene Lee
Brendan Lord
Gordon Morash
Darryl Neville
Vaughn Roste
Mike Wayman

The Haydn Festival Orchestra

David Wilson, Musical Director

Flute

Cassandra Lehmann

Ohoe

Alyssa Miller Sherri Roy

Bassoon

Ondrej Golias April Mangham

Horn

Tammy Hoyle Krista Majeran

Trumpet

Sheena Hyndman Sherri Twarog Michelle Paradis

Tympani

Jeff Donkersgoed

Violin

Elly McHan, Concert Master Trang Nguyen Neda Yamach Kenneth Heise Sabrina Steed Alissa Cheung

Viola

Andrea Pollock Jeremy Tusz Emma Hooper

Melissa Hemsworth

Cello

Doug Millie

Bass

George Lywood

Organist

Robert Zylstra



University Symphony Orchestra

Pre-Competition

Piano

Tuesday, October 29, 2002 at 3:15 pm

Jury: Professors Jacques Despres, Patty Tao, Janet Scott Hoyt, Tanya Prochazka

(Scores to be presented to the jury prior to the performance)

1.	3:15 pm	Beatriz Boizan	Concerto Number 1 in E-Flat Major (1849, rev. in 1856) by Franz Liszt(1811-1886) Accompanied by Henry Mokken
2.	3:30 pm	Ruston Vuori	Concerto in D Minor, Op. 15 (1854-1859) by Johannes Brahms (1833-1897) 1. Maestoso Accompanied by Rob Curtis
3.	3:45 pm	Montano Cabezas	Totentanz (1865) by Franz Liszt (1811-1886) Accompanied by David Tutt
4.	4:00 pm	Arianne Maisonneuve	Concerto in G Major (1929-1931) by Maurice Ravel (1875-1937) 1. Allegramente 2. Adagio Assai Accompanied by Megan Miller
5.	4:15 pm	Stephanie Kwan and Renna Hoang	Double Concerto in D Minor (1932) by Francis Poulenc (1899-1963) 2. Larghetto 3. Finale Accompanied by themselves



A maximum of two winners will be chosen to perform in the *Competition Final* on Friday, November 1, 2002 at 6:00 pm Convocation Hall, Arts Building

Arts Building, University of Alberta





University Symphony Orchestra Pre-Competition Strings

Tuesday, October 29, 2002 at 4:45 pm

Jury: Professors Aaron Au, Nora Bumanis, Jan Urke, Tanya Prochazka

(Scores to be presented to the jury prior to the performance)

1.	4:45 pm	Sabrina Steed, violin	Concerto in D Major Op. 61 by Ludwig Van Beethoven (1770-1827) 4. Rondo Accompanied by Ayako Tsuruta
2.	5:00 pm	David Eggert, cello	Concerto in D Major (1783) by Joseph Haydn (1732-1809) 1. Allegro moderato Accompanied by Henry Mokken
3.	5:15 pm	Andrea Pollock, viola	Suite Hebraique (1919) by Ernest Bloch (1880-1959) 1. Rhapsodie 2. Processional Accompanied by Eleni Pappa
4.	5:30 pm	Simo Eng, cello	Concerto in E Minor (1919) by Edward Elgar (1857-1934) 1. Adagio-Moderato 2. Lento-Allegro molto Accompanied by Eleni Pappa
5.	5:45 pm	Neda Yamach, violin	Concerto Number 4 in D Minor by Henri Vieuxtemps (1820-1881) 1. Introduzione 2. Adagio Religioso Accompanied by Ayako Tsuruta
6.	6:00 pm	Caitlin Smith, cello	Concerto Number 1 in A Minor (1873) by Camille Saint-Saens (1835-1921) 1. Allegro non troppo 2. Allegretto con moto Accompanied by Miriam Mahood
7.	6:15 pm	Elizabeth McHan, violin	Concerto in G Minor (1864-1867) by Max Bruch (1838-1920) 3. Finale (Allegro energico) Accompanied by Ayako Tsuruta
8.	6:30 pm	Dongkyun An, cello	Concerto in B Minor (1894-1895) by Antonin Dvořák (1841-1904) 4. Finale: Allegro moderato Accompanied by David Tutt



A maximum of two winners will be chosen to perform in the *Competition Final* on Friday, November 1, 2002 at 6:00 pm Convocation Hall, Arts Building

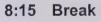


University Symphony Orchestra Pre-Competition Wind and Percussion

Tuesday, October 29, 2002 at 7:00 pm

Jury: Professors Russell Whitehead, Dianne Persson, Shelley Younge, Tanya Prochazka (Scores to be presented to the jury prior to the performance)

1.	7:00 pm	Nancy McBride, trumpet	Concerto in E-Flat Major(1796) by Franz Joseph Haydn (1735-1809) 3. Allegro Accompanied by Judy Loewen
2.	7:15 pm	Sarah Bouthillier, flute	Concerto (1934) by Jacques Ibert (1890-1962) 1. Allegro 2. Andante Accompanied by Ayako Tsuruta
3.	7:30 pm	Jeremy Maitland, trumpet	Concerto in E-Flat Major (1803) by Johann Nepomuk Hummel (1778-1837) 1. Allegro con spirito 2. Andante Accompanied by Ayako Tsuruta
4.	7:45 pm	Cassie Lehmann, flute	Concerto in E Minor (1820) by Saverio Mercadante (1795-1870) 2. Largo 3. Allegro vivace scherzando Accompanied by Ayako Tsuruta
5.	8.00 pm	Sheena Hyndman, trumpet	Concerto in E Major (1803) by Johann Nepomuk Hummel (1778-1837) 1. Allegro con spirito Accompanied by Heidi Schwonik







University Symphony Orchestra Pre-Competition Wind and Percussion

6.	6:30 pm	Jeff Dondersgoed, percussion	Concerto for Marimba (1986) by Ney Rosauro (b.1952) 1. Saudacao (Greeting) 4. Despedida (Farewell) Accompanied by Eleni Pappa
7.	8:45 pm	Junelle Rayne, saxophone	Deuxième Concerto (1995) by Pierre-Max Dubois (1930-1995) 1. Tranquillo Lancinant 2. Prestissimo Accompanied by Sylvia Shadick-Taylor
8.	9.00 pm	Sarah Holmstrom, clarinet	Concerto Number 1, Op.75 in F Minor (1811) by Carl Maria von Weber (1786-1826) 1. Allegro 2. Adagio ma non troppo Accompanied by Mitchell Cox
9.	9:15 pm	James Chilton, trombone	Concerto (1953) by Kazimierz Serocki (1922-1981) Largo molto cantabile Allegretto grazioso Allegro Accompanied by Judy Loewen
10.	9:30 pm	Dan Davis, saxophone	Concerto for Alto Saxophone and String Orchestra (1934) by Alexander Glazunov (1865-1936) 1. Allegro moderato, Andante, Allegro Accompanied by Magda Adamek
11.	9:45 pm	Alden Lowrey, trombone	Concerto (1924) by Launy Grondahl (1886-1960) 1. Moderato assai ma molto maestoso 2. Quasi una legenda: Andante grave 3. Finale: maestoso Accompanied by Judy Loewen



A maximum of two winners will be chosen to perform in the Competition Final on Friday, November 1, 2002 at 6:00 pm Convocation Hall, Arts Building



Music At Noon

Convocation Hall Student Recital Series

Monday, November 4, 2002 at 12:10 pm

Music for trombone and piano (1990)

Skittes

Fragments & episodes Tapestry: Scales

Yet Again

Ted Huck, bass trombone Roger Admiral, piano

Air Chante's (1927-1928)

Air Grave Air Vif Francis Poulenc (1899-1963)

Howard Bashaw

(b. 1957)

Lindsey Sikora, voice Stephanie Kwan, piano

Four Mazurkas, Op.50, Nos. 17-20 (1924-1925)

Karol Szymanowski (1882-1937)

Magdalena Adamek, piano



Arts Building, University of Alberta





University Symphony Orchestra

Final Competition

Friday, November 1, 2002 at 6:00 pm

Jury members: Fordyce Pier, Michael Massey, Tanya Prochazka

Please present scores to Tanya Prochazka prior to 5:45 pm, Friday, November 1, 2002

1.	6:00 pm	Junelle Rayne, saxophone	Deuxième Concerto (1995) by Pierre-Max Dubois (1930-1995) 1. Tranquillo Lancinant 2. Prestissimo Accompanied by Sylvia Shadick-Taylor
2.	6:20 pm	Ruston Vuori, piano	Concerto in D Minor, Op. 15 (1854-1859) by Johannes Brahms (1833-1897) 1. Maestoso Accompanied by Rob Curtis
3.	6:40 pm	Neda Yamach, violin	Concerto Number 4 in D Minor by Henri Vieuxtemps (1820-1881) 1. Introduzione 2. Adagio Religioso Accompanied by Ayako Tsuruta
4.	7:00 pm	Jeff Dondersgoed, percussion	Concerto for Marimba (1986) by Ney Rosauro (b.1952) 1. Saudaçao (Greeting) 4. Despedida (Farewell) Accompanied by Eleni Pappa
5.	7:20 pm	Dongkyun An, cello	Concerto in B Minor (1894-1895) by Antonin Dvořák (1841-1904) 3. Finale: Allegro moderato Accompanied by David Tutt
6.	7:40 pm	Montano Cabezas, piano	Totentanz (1865) by Franz Liszt (1811-1886) Accompanied by David Tutt









The University of Alberta Department of Music & Center for Ethnomusicology *present*Global Legacy: Cultural Bridges Through Music and Dance Saturday, November 16, 2002, Convocation Hall

Concert Program

- 1. Govind Gun Gavo khyal (Hindustani classical song form) in raga Madhuvanti U of A Indian Music Ensemble Members (directed by Amie Maciszewski) Rohan Bhogal (tabla) and Amitoj Bhogal (guitar)
- 2. Tarana Kathak dance with musical ensemble (Hindustani classical song/dance form in which the lyrics are vocables imitated by the dancers' footwork)

Karishma and Amika – dancers Meera Varghese – vocals Vinod Bharadwaj – bansuri (bamboo flute, harmonium) Regula Qureshi – sarangi Nikhil Rao – tabla

3. Medley - Bihu (Assamese folk melody)/English folksong

Vinod Bharadwaj – bansuri

4. Raga Bihag

Amie Maciszewski – sitar Ojas Joshi and Cassius Khan – tabla

INTERMISSION

A Musical Journey from Meshad to Malaga

Amir Amiri (santoor) and friends

- Dastgah (Persian classical mode) Homayun
- Lullaby for Azad
- A la Tomatito (a tribute to the flamenco master Tomatito)

Global Legacy Concerto in raga Mishra Pilu (Aashish Khan, composer)

Naad-Avaaz Ensemble – arrangement and improvisation

Amie Maciszewski, Seema Ganatra – sitar

Ojas Joshi, Rohan Bhogal – tabla

Cassius Khan – tabla, vocals

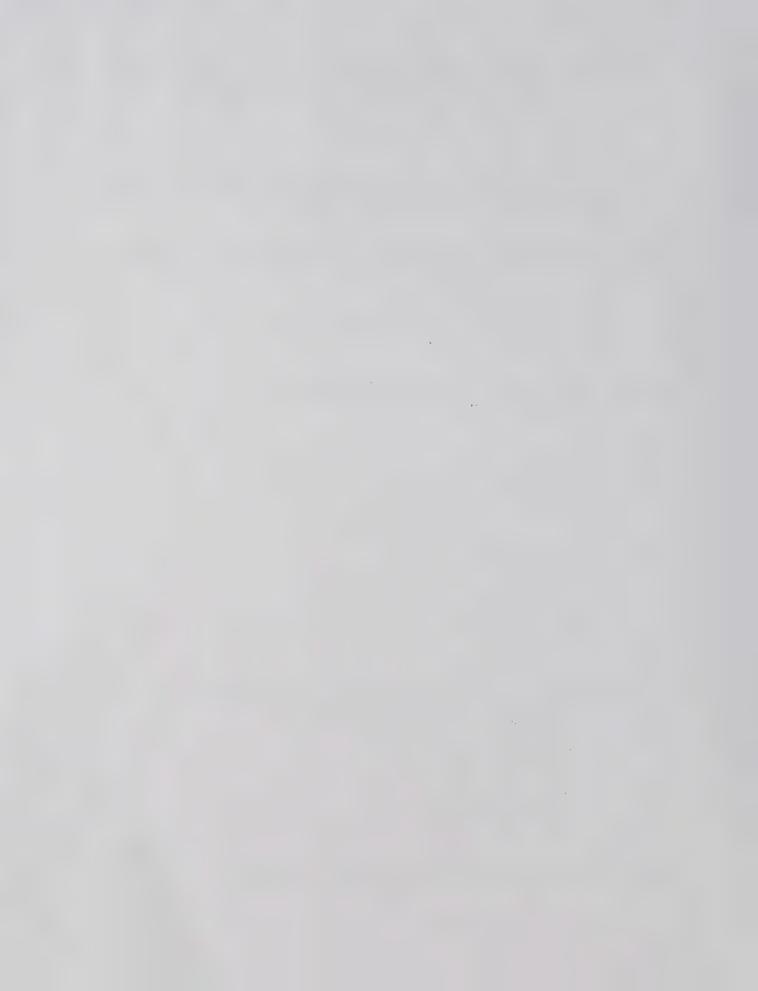
Kirk Bishop – guitar

Amir Amiri - santoor

Meera Varghese - flute

Bob Tildesley – trumpet

We gratefully acknowledge Sound Engineer Russ Baker, cosponsors Raga Mala Society of Edmonto and, KSJ Enterprises, and Center for Ethnomusicology Volunteers.



Featuring

The Naad-Avaaz Ensemble

Amie Maciszewski – sitar, voice Ojas Joshi – tabla Amir Amiri – Persian santoor Cassius Khan – voice, tabla Kirk Bishop – guitar

With

Special Guests

Regula Qureshi - sarangi Vinod Bhardwaj – bansuri, voice, harmonium Karishma & Amika – Kathak dance Meera Varghese – voice, flute Nikhil Rao – tabla Seema Ganatra – sitar Bob Tildesley – trumpet

And

Members of the U of A Indian Music Ensemble Bhogal Bandh

Music and dance are most powerful ways of creating human and spiritual understanding. The performers in this concert will present diverse legacies—Hindustani music and Kathak dance (both from North India), Persian music, and American jazz—all performance genres that have been transmitted and celebrated around the globe as icons of the cultures they represent. The sheer dynamism of each musical and dance idiom in this concert makes it flexible enough for its performers to move comfortably between the traditional and the contemporary, building cultural bridges through performance.

Naad is the Sanskrit word meaning the fundamental sound of the cosmos, from which musical sound derives. Avaaz means sound, or voice, in Persian as well as in the North Indian language Urdu. For the artists featured in this performance, naad-avaaz signifies intercultural communication by means of musical idioms that have already proven to be aesthetically compatible, embodied in dance. This musical dialogue is our attempt at intercultural understanding—reaching out to our sisters and brothers around the globe through the medium of sound: naad and avaaz.

For more information on upcoming events, please contact

The Centre for Ethnomusicology

Fine Arts Building 2-11

Telephone (780) 492-8211

or the Department of Music

Fine Arts Building 3-82, Telephone (780) 492-0601







Program

Dean McNeill, B-Flat/C/piccolo trumpet Sylvia Shadick-Taylor, piano

Toccata for Trumpet and Organ

Giambattista Martini

(1706-1784)

Fantaisie in E-Flat Minor

Camille Saint-Saëns

(1835-1921)

Transcribed by Henri Busser

Concerto for Trumpet

Edward Gregson

(b. 1945)

Ballad of the Sad Young Men

T J Wolf

Lyrics by F Landesman

Arranged by Dean McNeill and Dr Neil Currie

Grand Russian Fantasy

Jules Levy (b. 1930)

Intermission

Jazz Trio
Dean McNeill, trumpet/flugelhorn
Bobby Cairns, guitar

Mike Lent, bass

All compositions in the second half will be announced

Dean McNeill's appearance this evening is supported by Yamaha Canada Music Ltd.

Program Notes

Concerto for Trumpet

The concerto was commissioned by Howard Snell and the Wren Orchestra of London.... It was first performed on April 20, 1983 by James Watson (trumpet) to whom the work is dedicated, and the Wren Orchestra of London conducted by Howard Snell.

The concerto is in three movements: Allegro viroroso, Mesto, Vivo e brillante.... The first movement has a sonata form outline and contrasts two main ideas; the first is a strident, angular and highly rhythmic; the second is more lyrical and pensive.... The second movement (In memoriam-Dimitri Shostakovich) again has contrasting elements. <The Finale> is more light-hearted and is cast in rondo form. The rondo theme itself is exuberant, with upward running scales abounding. The episodes, a broad sweeping tune above a syncopated rhythmic pulse which leads into a hectic..fugato, and a scherzando-like dance, punctuate the various re-appearances of the main theme. A coda, which refers back to the main motif of the concerto, concludes the work. Notes by the composer, included in the musical score, Novello version

Ballad of the Sad Young Men

Sing a song of sad young men, glasses full of rye
All the news is bad again, so kiss your dreams goodbye
All the sad young men, sitting in the bars
Knowing neon nights, missing all the stars
All the sad young men, drifting through the town
Drinking up the night, trying not to drown

All the sad young men, singing in the cold Trying to forget that they're growing old All the sad young men, choking on their youth Trying to be brave, running from the truth

Autumn turns the leaves to gold, slowly dies the heart Sad young men are growing old, that's the cruelest part All the sad young men, seek a certain smile Someone they can hold for a little while Tired little girl, does the best she can Trying to be gay, for her sad young man

While the grimy moon, watches from above All the sad young men, playing and making love This begotten moon, shines for sad young men Let your gentle light, guide them home tonight All the sad young men Dean McNeill as taught applied classical trumpet, brass chamber ensemble, and jazz related courses at the University of Saskatchewan since the fall of 1998. Dean has performed, as a member of the orchestra, with the Red Deer, Lethbridge, Saskatoon, and Irving (Texas) Symphony Orchestras. He has also performed numerous trumpet recitals in Saskatchewan and Alberta, is a member of the Saskatchewan Brass Quintet, and the musical director of Saskatoon's Metro Jazz Ensemble. Dean has performed in jazz combos with pianists/composers Dr Tommy Banks O.C. and Dan Hearle, with saxophonists Campbell Ryga and P.J. Perry, and (with the Banff Centre for the Arts Jazz Orchestra and the Vancouver Jazz Orchestra) with trombonist/composer Hugh Frazer and trumpeter/composer Kenny Wheeler. Most recently Dean performed in the adjudicator's ensemble at the B.C. Interior Jazz Festival with Dee Daniels, Tommy Banks, and Bob Mintzer.

Holding a Masters Degree in Jazz Studies from the University of North Texas, a Bachelors Degree from McGill University and a Music Diploma from Grant MacEwan College, Dean McNeill's big band arrangement of the jazz standard *All of You* won an award from Down Beat Magazine in 1998. Since that time, Dean has written and arranged numerous compositions for jazz ensembles at the college and secondary school levels. Over the past three years, Dean has been involved as a clinician/performer at numerous of western Canadian music festivals in Manitoba, Saskatchewan, Alberta and British Columbia. He is a Yamaha clinician and has been the musical director of the Texas Lone Star Film Awards, Alberta Honor Jazz Band, and the Saskatchewan Jazz Festival All-Star Student Jazz Ensemble.

Sylvia Shadick-Taylor is a diverse pianist. As a chamber musician she has performed with many ensembles including SPECTRUM, the Clarion Trio, and Ivory Winds. As an accompanist she spans opera classics to demanding contemporary concert repertoire, her work often being heard on CBC Radio. Sylvia has performed as soloist with the Edmonton Symphony Orchestra and the Winspear Chamber Orchestra as well as in recital, frequently featuring contemporary Canadian music. She has toured in Japan, Germany, USA and Canada, including a performance at Carnegie Hall's Weil Recital Hall in NYC with Hungarian/Canadian violinist Nándor Szederkényi.

Ms Shadick-Taylor holds a BMus cum laude from the University of Alberta, Licentiate and Associate Diplomas, and has studied in Banff, Aspen, New York and Salzburg, Austria. Based in Edmonton, she has worked for Edmonton Opera, the Edmonton Symphony Orchestra, Pro Coro Canada, the University of Alberta, Alberta College, and the Cosmopolitan Music Society. She has adjudicated festivals throughout western Canada; is active as a freelance accompanist, vocal coach, examiner and private teacher; and has recently released two CD's: *At Your Service* highlighting the art of accompanying; and *Intimate Impressions* featuring the piano music of Frederic Mompou (winner of the 2000 Best Classical Artist Award from the Alberta Recording Industry Association).

Award winning guitarist Bobby Cairns has been a prominent Canadian guitarist for more than forty years representing Canada at jazz festivals around the world such as the Montreux Jazz Festival (Switzerland), Lucerne Festival (Switzerland), Biel Festival (Switzerland), Calgary/Edmonton/Saskatoon Jazz Festivals, South Korea Jazz Tour. Bobby has been a key figure in the establishment and development of Grant MacEwan College's music program, one of the most respected music programs in Canada. Bobby is the Chairman of GMCC's Guitar Department and is constant demand as a lecturer, performer, adjudicator and clinician at, International, National, and Regional festivals.

His unique jazz style coupled with his multi style expertise has made it possible for him to work in a variety of situations including many appearances with symphony orchestras in pop and classical settings. He has performed with jazz artists Chet Baker, P.J.Perry, Moe Koffman, Guido Basso, Pepper Adams, Paul Horn, Jimmy Guiffee, Joe Gordon, Don Thompson (bass), Dave Young, Clint Houston, David Foster, Bobby Shew, Julian Preaster, Doug Riley, Grady Tate, Kenny Dorham, Dianne Carroll, Nancy Wilson, Joe Williams, Percy Faith, Cleo Laine, Johnny Dankworth, Tom Jones, Della Reese, Nanna Mouskara, Bermadette Peters, Mel Torme, Bob Hope, Bob Newhart, Peter Metz, Dinah Shore, Red Skeleton, Julius Larossa, and Michael Burgess.

Bobby's long association with Tommy Banks as his guitarist (since age 16) has given him the opportunity to create an equal interest and skills as an arranger and composer, which he has used to work though television, stage shows, documentary films, and commercial jingles. In television he has performed on the Tommy Banks Show, SCTV Television series, as a soloist with the Edmonton Symphony, on Jazz Radio Canada, with the Calgary Philharmonic Orchestra, as a member of the ISME Rocky Mountain All Star Band (Conference 2000), at Yardbird Suite (on multiple occasions), and at Kaos Club (Calgary).

Bobby Cairns has studied the guitar with Jim Hall, Barney Kessel, Joe Pass, and has had a relationship, which includes lessons from both parties, with Lenny Breau. He has studied arranging and composition with Bobby Hales, Spud (Lyle) Murphy, Bill Russo, Luigi Zaninelli, Tommy Banks, Ray Sikora, and Bob Myers (Academic Dean Berkley College).

Michael Lent, bass, has played the acoustic and electric bass for over 25 years and has recorded over 150 albums/c.d.'s, many of which are internationally acclaimed. Michael has performed and recorded with singer-songwriters/pop stars such as k.d.lang, and Jann Arden and has performed and recorded with country music artists such as Ian Tyson, Adam Gregory, and Cindy Church. As a jazz bassist, Michael performed with iazz and blues artists such as Paul Horn, P.J. Perry and Long John Baldry Michael. Michael has recorded and performed on many sound tracks, movie and television shows, the most notable including Johnny Carson, David Letterman, and Jay Leno. From 1992 to 1998 Michael received the Studio Musician of the Year Award from the Alberta Recording Industry Association. He also received a S.O.C.A.N. award in 1996 for the most played pop songs in Canada; a song he co-wrote with Jann Arden entitled Wonderdrug, Michael is currently on faculty at Grant MacEwan Community College and The Banff Centre (for the Arts during the Jazz International Workshop). Over the last 3 years Michael has been busy producing out of his studio, 10th Street Studio, and at Beta Sound. Some of the c.d.'s he has produced include Wendy Mcneill, Sheri Sommerville, and Duncan McDonald. Some up-coming releases Michael is involved with include Ben Sures, Mark Perry, and Elsie Osbourn.

Upcoming Events

November

15 Friday, 2:30 pm
The Centre for Ethnomusicology
presents World Music Sampler 2002
Partners in Music Research
featuring live music and dance from
Japan, Africa, the Andes, India,
Latin America, and Canada
with special guest Tom Phillips from
Calgary. Admission is free. For more
information, contact The Centre for
Ethnomusicology, Fine Arts
Building 2-11, Telephone: 492-8211

15 Friday, 5:00 pm Flute Masterclass with Visiting Artist Susan Hoeppner Canadian flute virtuoso . Free admission

16 Saturday, 8:00 pm The Center for Ethnomusicology presents Cultural Bridges in Music and Dance featuring The Naad-Avaaz Ensemble Amelia Maciszewski - sitar, voice Amir Amiri - Persian santoor, Ojas Joshi - tabla, percussion, Cassius Khan - tabla, voice Kirk Bishop - guitar With Special Guests Bob Tildesley - trumpet Vinod Bhardwaj - bansuri, voice Karishma, Amika, Meera -Kathak dance, Nikhil Rao - tabla Seema Ganatra - Sitar and Members of the U of A Indian Music Ensemble Admission: \$12/adult, \$10/Ragamala

Admission: \$12/adult, \$10/Ragamala Member/Senior, \$8/Student, available at the Department of Music (3-82 Fine Arts Building), Avenue Guitars, Blackbyrd Myoozik, The Art Zone. For information, please call 492-8211, 492-0601, 484-8470

17 Sunday, 8:00 pm
The University Symphony Orchestra
Tanya Prochazka, Conductor
Program will feature
R Strauss Don Juan,
Walton Viola Concerto
with Aaron Au, viola
and Schumann Symphony No. 3

20 Wednesday, 8:00 pm
The University of Alberta
Symphonic Wind Ensemble
Fordyce Pier, Director
Program will feature
Hindemith Symphony in B Flat
McTee California Counterpoint
Youtz Scherzo for a Bitter Moon
Persichetti O, Cool is the Valley
de Meij Gandalf and Hennagin Jubilee

21 Thursday, 8:00 pm Visiting Artists Recital Ensemble Contemporain de Montréal Generation 2002

Faculty & Friends

Primavera Trio

John Mahon, clarinet

Hiromi Takahaski, oboe

Diane Persson, bassoon

Jongen Trio, Pierne Bucolique Variee

Auric Trio, Walthew Triolet in E Flat

Sauget Trio, Tomasi Concert champetre

23 Saturday, 8:00 pm The University of Alberta Madrigal Singers Leonard Ratzlaff Conductor McDougall United Church

22 Friday, 8:00pm

23 Saturday, 8:00 pm
Doctor of Music Recital
Riana Vermaak, piano
Program will include works by
Brahms, Debussy and Mozart
Free admission

Upcoming Events

24 Sunday, 8:00 pm
The University of Alberta
Academy Strings
Tanya Prochazka, Conductor
Program will feature
Respighi Ancient Airs and Dances - Suite
III, Elgar Serenade for Strings
and Bartók Divertimento for Strings

25 Monday, 12:00 pm
Noon-Hour Organ Recital
The recital presents a variety of organ
repertoire played by students, faculty and
guests of the University of Alberta
Free admission

29 Friday, 8:00 pm
The University of Alberta Concert
Choir. Debra Cairns, Conductor
David Wilson, Assistant Conductor
with
Gary Tong, organ
Ariane Maisonneuve, piano
Works by Britten, Lekberg, Loomer,
Górecki, Somers, Eaton, and Patriquin

Please donate to Campus Food Bank



Unless otherwise indicated

Admission: \$10/adult, \$5/student/senior

Convocation Hall, Arts Building

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our

schedule).

Department of Music University of Alberta



University Symphony Orchestra

Tanya Prochazka, Conductor

Sunday, November 17, 2002 at 8:00 pm

Arts Building
Convocation University of Alberta

Program

Don Juan, Op. 20 (TrV 156) (1888-89) (tone poem after Nikolaus Lenau)

Richard Strauss (1864-1949)

Concerto for Viola and

Orchestra (1962 orchestral version)

1. Andante comodo

2. Vivo, con molto preciso

3. Allegro moderato

William Walton (1902-1983)

Soloist: Aaron Au, viola

Intermission

Symphony No. 3 in E-Flat Major

("Rhenish") (1850)

1. Lebhaft

2. Scherzo. Sehr mässig

3. Nicht schnell

4. Feierlich

5. Lebhaft

Robert Schumann (1810 -1856)

Sunday, November 24 at 8:00 pm The University of Alberta Academy Strings Tanya Prochazka, Conductor Program will feature

Respighi Ancient Airs and Dances - Suite III, Elgar Serenade for Strings and Bartók Divertimento for Strings

The University Symphony Orchestra, 2002-2003 Tanya Prochazka, conductor

Violin Alycia Au1 Kim Bertsch Kristin Dahle Lindsay Doll Lois Harder Kenneth Heise Melisa Hemsworth² Aaron Hryciw Cynthia Johnston Robin Leicht Elly McHan Trang Nguyen² Amelia Pask Grant Sigurdson Sabrina Steed² Andrew Wan David Wong Dickson Wong Neda Yamach² Scott Zubot

Viola
Aaron Au²
Brianne Archer²
Emma Hooper
Elly McHan²
Andrea Pollock
Jeremy Tusz
Nathaniel Wong

Cello
Julie Amundsen²
Cris Derksen
David Eggert²
Simo Eng
Martin Kloppers
Caitlin Smith
Olivia Walsh²
Hannah Wensel

George Lywood Matthew Roberts Mathew Stepney³ Toscha Turner

Flute
Sarah Bouthillier²
Cassie Lehmann²
Priscilla Chan

Priscilla Chan³

Oboe Adam Garvin³ Alyssa Miller Sherri Cohen

English Horn Alyssa Miller³

Clarinet Sarah Holmström² Katie McKee²

Bass Clarinet Lyndsey Cohen³

Bassoon Ondřej Goliáš² April Mangham³ Joanne Carson

Contrabassoon Ondřej Goliáš³

Horn Tammy Hoyle³ Jenny Reimer Marino Coco Krista Majeran Trumpet
Nancy McBride²
Sheena Hyndman²
Jeremy Maitland

TromboneJim Chilton³
Alden Lowrey

Bass Trombone Ted Huck³

Tuba Mark Preece³

TimpaniNicholas Jacques²
Court Laslop²

Percussion Nicholas Jacques Jeff Donkersgoed Ruston Vuori

Harp Victoria Griffiths³

³ principal

¹ concertmaster - rotating

² principal - rotating

Upcoming Events:

November

20 Wednesday, 8:00 pm
The University of Alberta Symphonic
Wind Ensemble . Fordyce Pier,
Director. Program will feature
Hindemith Symphony in B Flat
McTee California Counterpoint
Youtz Scherzo for a Bitter Moon
Persichetti O, Cool is the Valley
de Meij Gandalf and Hennagin Jubilee

21 Thursday, 8:00 pm Visiting Artists Recital Ensemble Contemporain de Montréal Generation 2002

22 Friday, 8:00pm Faculty & Friends

Primavera Trio

John Mahon, clarinet Hiromi Takahaski, oboe Diane Persson, bassoon

Jongen Trio, Pierne Bucolique Variee Auric Trio, Walthew Triolet in E Flat Sauget Trio, Tomasi Concert champetre

23 Saturday, 8:00 pm The University of Alberta Madrigal Singers. Leonard Ratzlaff Conductor McDougall United Church

23 Saturday, 8:00 pm Doctor of Music Recital Riana Vermaak, piano Program will include works by Brahms, Debussy and Mozart. Free admission

24 Sunday, 8:00 pm
The University of Alberta Academy
Strings . Tanya Prochazka, Conductor
Program will feature Respighi Ancient
Airs and Dances - Suite III,
Elgar Serenade for Strings
and Bartók Divertimento for Strings

25 Monday, 12:00 pm Noon-Hour Organ Recital The recital presents a variety of organ repertoire played by students, faculty and

repertoire played by students, faculty and guests of the University of Alberta
Free admission

29 Friday, 8:00 pm The University of Alberta Concert Choir. Debra Cairns, Conductor Works by Britten, Lekberg, Loomer,

Górecki, Somers, Eaton, Patriquin.

December

1 Sunday, 3:00 pm The University of Alberta Concert Band. William H Street, Director

2 Monday, 12:10 pm Music at Noon, Convocation Hall Student Recital Series featuring students from the Department of Music. Free admission

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Please donate to Campus Food Bank



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult Convocation Hall, Arts Building, University of Alberta

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In Recital

Sonya T Eagles, soprano

assisted by **Janna Olson, piano**

Sunday, November 17, 2002 at 2:00 pm





Program

From Alexander Balus

Here Amid the Shady Woods

From Samson

Let the Bright Seraphim

George Frederick Handel (1685-1759)

From Gloria, RV 589 Antonio Vivaldi

(1678-1741)Laudamus te

From The Tales of Hoffmann Jacques Offenbach (1819-1880)

Barcarolle

Léo Delibes From Lakmé (1836-1891)Dome épais

> With guest Megan Hall, soprano

Robert Schumann Aus den hebräischen Gesängen, Op. 25, No. 15 Stille Tränen, Op. 35, No. 10 (1810-1856)

Intermission

Solveigs sang, Op. 23 **Edvard Grieg** Varen, Op. 33, No. 2 (1843-1907)

Fra Monte Pincio Op. 39, No. 1

Cabaret Songs Benjamin Britten

1. Oh tell me the truth about love (1913-1976)

3. Johnny

4. Calypso

Leonard Cohen Take This Waltz

Ms Eagles is a recipient of a Beryl Barns Memorial Award (Undergraduate)

A short reception to follow in the Arts Lounge.

Translation

Laudamus te

We praise thee We bless thee We worship thee We glorify thee

Barcarolle

Beautiful night, oh night of love, Your mystic shadows bless us! Starry heavens high above, Oh beautiful night of love.

Times is fleet and bears away The passions that possess us, Far from this enchanted shore, Returning nevermore.

Zephir embraces with caressing, and speeds the moment away.

Dôme épais le jasmine

Under the dome of white jasmine, Entwined with the rose together, On the bank covered with flowers Laughing through the morning, Let us descend together. Gently floating on its charming swells On the river's current: On the shining waves One hand reaches out to, Reaching for the bank, Where spring sleeps And the birds, the birds sing.

But, I do not know subtle fear, Enfolds me, When my father goes alone to that cursed town; I tremble, I tremble in fear!

For the god Ganessa protects him, Let us venture to the joyous pool The swans with wings of white are happy, Let us go there and gather the blue lotus.

Yes, near the swans, with wings of white Let us go there and gather the blue lotus.

Aus den hebräischen Gesängen/From the Hebrew Songs

My heart is sad! Arise! Take from the wall the lute. No other sounds I want to hear. Draw from it with a skillful hand The melodies that bewitch my heart! If still my heart can harbour hope, These sounds shall charm it forth again And if my dry eyes bide their tears, They shall then flow, the burning stilled. But deep and wild must sounds flow, And joy renouncing evermore! Yes, minstrel, only make me weep, Else my sad heart will be consumed. For you must see, by sorrow it was nursed, If suffered long, sleepless and mute, And now, and now, destined to know the worst, Let it be broken or be healed in song.

Stille Tränen/Silent Tears

You have arisen from sleep
And wander over the fields,
There spreads above all the lands
The heaven wonderously blue.
The while you free from care
Were slumbering without pain,
The heaven until morning
Rained many tears from above.
In silent nights so many
Weeping, will soothe their pain,
And then you think in the morning,
Every joyful are their hearts.

Solveigs sang/Solveig's Song

The winter and spring both may come, and pass by, and summer days may fade and the year may die; but surely you will come back one day to me, and I shall be waiting, as once I vowed to be.

God guard you, where'er you may stray by sea or land, God comfort you, if now at his footstool you may stand; here, until you come, I shall be waiting alone, and if you wait on high, I shall meet you there, my own.

Varen/Spring

Once again I got to see winter fleeing from the advancing spring; once again I saw wild cherry trees in bloom. Once again I saw the ice floating away from the land, snow melting and waterfalls and rivers becoming wild and frothing. Once again I saw the green grass decked with flowers.

Once again I heard birds of spring heralding sun and summer.

One day I too will be part of the spirit of spring that fills my sight, one day I will find me a home there and swim and cleanse myself in it.

All that spring has given me, and the flowers that I picked,
I imagined to be the spirits of my forefathers sighing and dancing.

And so I found amongst birches and pines the mystery of spring; and that is why the sound of the flute that I carved seems to be crying.

Fra Monte Pincio/From Monte Pincio

Evening approaches, the sun grows red, filling the sky with brilliant color like our yearning for endless light, the mountain transfigured like a face in death.

The domes are glowing, but more distant the mist covers the blue-black meadows like the veil of oblivion. A thousand year-old veil covers the valley.

Evening, so red and warm, erupts with the sound of people, brilliant horn music, flowers, exotic glances.

With colors and sounds, thoughts persistently strive to reconcile life.

It grows quiet, the blue darkens, the sky watches and waits for the past that sleeps and the future to come, the uncertain flame in the brooding grey.

Fra Monte Pincio/From Monte Pincio (cont'd.)

But everything will unite for Rome to emerge one night ablaze in Italy's glory, bells ringing, cannons crashing memories flaring in the blue distant future.

To the sound of zither and flute a minstrel sings joyfully of hope and faith to the newly-wed couple.

Stronger yearnings sleep as children, the lesser awaken and smile.

Contemporary Music Recital

Roger Admiral, piano
Montano Cabezos, piano
Rob Curtis, piano
Eric Goluszka, saxophone
Nicholas Jacques, percussion
Court Laslop, percussion
Alfredo Mendoza, saxophone
Sean Patayanikorn, saxophone
Junelle Raynes, saxophone
Peter Sims, clarinet
Mathew Stepney, double bass

Monday, November 18, 2002 at 8:00 pm



Program





Program

Two Acts for 3 Players (1975)

Act 1 Scene 1: Sweet and Low

Scene 2: The Plot Thickens

Scene 3: Intermezzo

Act 2 Scene 1: Romance

Rob Curtis, piano Court Laslop, percussion Peter Sims, clarinet

Savane from Neuf Etudes (1966)

Christian Lauba

Ross Lee Finney (1906-1997)

(b.1952)

Sean Patayanikorn, alto saxophone

Enek V (1994)

Yayoi Kitazume (b. 1949)

Mathew Stepney, double bass Nicholas Jacques, marimba

Piano-Soleil from Six Themes Solaires(1990)

Denis Gougeon

(b.1958)

Montano Cabezos, piano

Reflets

Christian Lauba

(b.1952)

Eric Goluszka, soprano saxophone Junelle Raynes, alto saxophone Sean Patayanikorn, tenor saxophone Alfredo Mendoza, baritone saxophone

flung loose into the stars (1995)

James Harley

(b.1959)

Roger Admiral, piano

Upcoming Events

November
20 Wednesday, 8:00 pm
The University of Alberta
Symphonic Wind Ensemble
Fordyce Pier, Director
Program will feature
Hindemith Symphony in B Flat
McTee California Counterpoint
Youtz Scherzo for a Bitter Moon
Persichetti O, Cool is the Valley
de Meij Gandalf and Hennagin Jubilee

21 Thursday, 8:00 pm Visiting Artists Recital Ensemble Contemporain de Montréal Generation 2002

22 Friday, 8:00pm
Faculty & Friends
Primavera Trio
John Mahon, clarinet
Hiromi Takahaski, oboe
Diane Persson, bassoon

Jongen Trio, Pierne Bucolique Variee Auric Trio, Walthew Triolet in E Flat Sauget Trio, Tomasi Concert champetre

23 Saturday, 8:00 pm
The University of Alberta Madrigal
Singers. Leonard Ratzlaff Conductor
Featuring Pizzetti Messa da Requiem,
Dove The Passing of the Year and
works by Barber, Gabrieli and Reger
McDougall United Church

23 Saturday, 8:00 pm
Doctor of Music Recital
Riana Vermaak, piano
Program will include works by Brahms,
Debussy and Mozart. Free admission

24 Sunday, 8:00 pm
The University of Alberta
Academy Strings. Tanya Prochazka,
Conductor. Program will feature
Respighi Ancient Airs and Dances - Suite
III, Elgar Serenade for Strings
and Bartók Divertimento for Strings

25 Monday, 12:00 pm Noon-Hour Organ Recital

The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta. Free admission

29 Friday, 8:00 pm
The University of Alberta Concert Choir.
Debra Cairns, Conductor
Works by Britten, Lekberg, Loomer,
Górecki, Somers, Eaton, Patriquin.

December

2 Monday, 7:30 pm

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Chamber Music Recital

Magdalena Adamek,piano
Julie Amundsen, cello
Alycia Au, violin
Bianca Baciu, piano
Beatriz Boizan, piano
Megan Hall, soprano
Heather McVie, soprano
Rachel Stefan, piano

Tuesday, November 19, 2002 at 8:00 pm



Program





Program

Sonata for Piano and Violoncello, Op. 69 (1845-47)

Allegro moderato

Scherzo

Largo

Frédéric Chopin (1810-1849)

Julie Amundsen, cello Magdalena Adamek, piano

Zigeunerlieder (1887-1888)

1. He, Zigeuner

- 2. Hochgetürmte Rimaflut
- 3. Wisst ihr
- 4. Lieber Gott
- 5. Brauner Bursche
- 6. Röslein dreie
- 7. Kommt dir manchmal in den Sinn
- 8. Rote Abendwolken

Megan Hall, soprano Rachel Stefan, piano

Sonata for Violoncello and Piano (1915)

Prologue

Intermède et Finale

(1862-1918)

Julie Amundsen, cello

Intermission

Le colibri, Op. 2, No.7 (1882) Les papillons, Op. 2, No. 3 (1880)

Serenade, Op. 13, No. 2 (1887)

Ernest Chausson (1855-1899)

Anton Dvořák

(1841-1904)

Heather McVie, soprano Beatriz Boizan, piano

Dumky Trio, Op. 90 (1890-1891)

Lento Maestoso-Allegro quasi

doppio movimento-Lento maestoso-Allegro

Poco Adagio-Vivace non troppo-Poco Adagio-Vivace Andante-Vivace non troppo-Andante -Allegretto

Andante moderato-Allegretto scherzando-Allego-moderato

Alycia Au, violin Julie Amundsen, cello Bianca Baciu, piano

Johannes Brahms (1833-1897)

Claude Debussy

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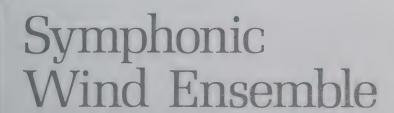
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Fordyce Pier, Director

Wednesday, November 20, 2002 at 8:00 pm



Program

Symphony No. 1 "The Lord of the Rings" (1988)

Johan de Meij
I. "Gandalf" (The Wizard)

(b. 1953)

O Cool is the Valley (1972) Vincent Persichetti
Poem for Band (after a poem by James Joyce) (1915-1986)

Scherzo for a Bitter Moon (1985) Gregory Youtz (b. 1956)

Jubilee (1971) Michael Hennagin (1936-1993)

Intermission

California Counterpoint:
The Twittering Machine (1993)

(b. 1953)
Symphony in B-Flat (1951) for Concert Band
Paul Hindemith

Cindy McTee

(1895-1963)

I. Moderately fast, with vigor
II. Andantino grazioso
III. Fugue, Rather broad

University of Alberta Symphonic Wind Ensemble, 2002-2003 Fordyce Pier, Director

Flute

Cassie Lehmann Sarah Carter Megan Brige Priscilla Chan (piccolo) Sarah Bouthillier (piccolo)

Oboe

Alyssa Miller Sherri Roy

Clarinet

Jeff Campbell (E-Flat)*
Karly Hayes
Ian Munro
Peter Sims
Courtney Welwood
Laura Dzikowski
Jamie Sootheran

Bass Clarinet Lyndsey Cohen

Bassoon April Mangham Ondrej Golias

Alto Saxophone
Junelle Rayne
Sean Patayanikorn
Dan Davis

Tenor Saxophone Eric Goluszka

Baritone Saxophone Alfredo Mendoza

Cornet Nancy McBride Jeremy Maitland Ryan Frizzell Kellie Holmes **Trumpet**Sheena Hyndman

Ben Comer

Horn

Tammy Hoyle Brenda Vanneste Scott Reynolds Paula Sampson

Trombone Alden Lowrey Marty Majorowicz Joanna Henshaw

Bass Trombone Ted Huck

Euphonium

Ed Stein

Nicole Vickers

Tuba Andre Guigui

Percussion Court Laslop Nicholas Jacques Ruston Vuori Dave Meagher Allyson Rogers

Piano Ariane Maisonneuve

String Bass
Mathew Stepney

Band Manager Nancy McBride

^{*}Faculty

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Ensemble contemporain de Montréal

Véronique Lacroix Directrice artistique

ecm.qc.ca

GENERATION2002

Concert final des Ateliers et Concert **Workshops & Concert Final Concert**



Mardi 12 novembre

Cinquième salle de la Place des Arts Montréal

Thursday, November 14

Music Gallery at St. Georges the Martyr Toronto





Wednesday, November 20 Thursday, November 21

Philip T. Young Recital Hall School of Music, University of Victoria Victoria

Convocation Hall, Fine Arts Building Department of Music, University of Alberta Edmonton

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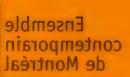
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Wednesday, November 20 | Thursday, November 21

Philip T Convocation Hall, Young Recital Hall Fine Arts Building School of Music, Department of Music, University of Alberta University of Victoria Victoria Edmonton



L'ecm, c'est: stimuler la création musicale en interprétant des œuvres commandées à de jeunes compositeurs québécois; donner à ces créateurs une visibilité, mais aussi des structures variées pour explorer et approfondir leur art.

L'ecm, c'est: participer à la formation des jeunes compositeurs et inciter les jeunes interprètes professionnels à aborder le répertoire contemporain et la création.

L'ecm, c'est: promouvoir la création musicale contemporaine auprès d'un large public. Pour cela, la jumeler au répertoire classique et aux autres disciplines artistiques, donner de nombreux concerts gratuits, organiser des tournées en région; organiser des échanges avec des ensembles musicaux. The ecm stimulates the creation of new music through performances of works commissioned by young Quebec composers; to provide them with increased visibility, as well as various structures for exploring and developing their art.

The ecm participates in the training of young composers and encourages young professional performers to take on both the contemporary repertoire and the premiering of new works.

The ecm promotes contemporary compositions to a wider audience. This is achieved by coupling new music with either classic repertoire or other artistic disciplines, giving numerous free concerts, producing regional tours, and engaging in exchanges with other musical organizations.

L'ENSEMBLE CONTEMPORAIN DE MONTRÉAL

Fondé en 1987, l'Ensemble contemporain de Montréal se consacre principalement à la création musicale canadienne en commandant et interprétant des œuvres nouvelles ainsi qu'en offrant aux compositeurs un forum pour explorer et approfondir leur art. Depuis ses débuts, l'ECM a contribué à la création de 125 œuvres, dont plus d'une centaine enrichit le répertoire canadien.

L'ECM organise des tournées régionales (depuis 1994), une première tournée nationale en 2000 et participe à des échanges tels ceux de Kiev (1999), Winnipeg (1997) et Barcelone (1993). Il a pris part au Festival International de musique actuelle de Victoriaville (1994), au festival Musiques au présent de Québec (2000) ainsi qu'au Massey Hall New Music Festival de Toronto (2000).

L'ECM a enregistré six disques compacts et ses concerts sont régulièrement retransmis sur les ondes de la Société Radio-Canada. Par ses associations avec divers organismes et sa résidence au Conservatoire de musique de Montréal, l'ECM crée une synergie peu commune autour de la création musicale canadienne et permet l'exploration de nouveaux territoires en musique. Par la création en 1999 de l'ECMRelève, l'ECM s'implique tout particulièrement dans la formation de la relève en interprétation de musique contemporaine.



Founded in 1987, the Ensemble contemporain de Montréal is dedicated to the creation of new Canadian music, commissioning and performing new works as well as providing composers with a forum to explore and refine their art. Since its inception, the ECM has premiered 125 compositions; more than 100 of them have been written by Canadian composers.

The ECM has toured regionally since 1994, undertaking its first national tour in 2000, and participates in cultural exchanges with such cities as Kiev (1999), Winnipeg (1997) and Barcelona (1993). The ensemble has performed at the Festival International de musique actuelle de Victoriaville (1994), at Quebec City's Musiques au présent Festival (2000) and at the Massey Hall New Music Festival in Toronto (2000).

The ECM has recorded six CDs and its concert performances are frequently broadcast on Radio-Canada's chaîne culturelle. Through its collaboration with a number of organizations and its residency at the Conservatoire de musique de Montréal, the ECM has created unique synergies in the new music field in Canada and contributes to the exploration of new musical territories. The creation of *ECMRelève* in 1999 is significant of the ECM dedication to training young musicians in contemporary music.



VÉRONIQUE LACROIX

Chef d'orchestre et directrice artistique, Véronique Lacroix termine en 1988 des études au Conservatoire de musique du Québec à Montréal couronnée de nombreux prix la récompensant, entre autres, dans la discipline de la direction d'orchestre. Entre 1987 et 1996, elle occupe la direction artistique de plusieurs formations symphoniques au Québec et celle du Scarborough Philharmonic en Ontario (Canada).

Elle a dirigé les premières mondiales de 125 œuvres avec l'Ensemble contemporain de Montréal, qu'elle a fondé en 1987. De plus, à titre de chef invitée, elle est régulièrement appelée à diriger diverses formations symphoniques et contemporaines au Canada et à l'étranger: Ukraine, Espagne, Suisse. Lauréate du Prix Heinz Unger décerné par le Conseil des Arts de l'Ontario en 1994, Véronique Lacroix propose des programmations originales susceptibles de séduire un large public en jumelant musiques classique et contemporaine et autres disciplines artistiques.

Véronique Lacroix dirige depuis septembre 1995 la classe d'interprétation de musique contemporaine du Conservatoire de musique de Montréal dont l'ECM est, depuis 1998, l'ensemble en résidence attitré. Upon completion of her studies at the Conservatoire de musique du Québec à Montréal in 1988, Véronique Lacroix was awarded a number of distinctions, including a prize for orchestral conducting. Between 1987 and 1996, she served as the artistic director of several orchestras and ensembles in Quebec and of the Scarborough Philharmonic in Ontario, Canada.

With the Ensemble contemporain de Montréal (ECM), which she founded in 1987, she has conducted premiere performances of 125 works. She also regularly performs as guest conductor with a number of orchestras and contemporary ensembles in Canada and abroad: Ukraine, Spain, Switzerland. Recipient of the Heinz Unger Award given by the Ontario Arts Council in 1994, Véronique Lacroix is dedicated to bringing new music to a wide audience. Her performances often mix classical and contemporary works and different artistic disciplines.

Since 1995, Véronique Lacroix teaches the contemporary music performance class at the Conservatoire de musique de Montréal, where the Ensemble contemporain de Montréal is in residence.

LOUIS DUFORT (OUÉBEC)

Dès l'Université de Montréal (baccalauréat, 1997) et le Conservatoire de musique de Montréal (Premier prix avec Grande Distinction, 1999), Louis Dufort a développé un style personnel fondamentalement expressionniste, prenant parfois des allures dramatiques visant la catharsis: Pointe-aux-Trembles (1996), Transit (1998) et Zénith (1999), ou encore Lucie (1998) et Consomption (1999), où l'interprète devient un véritable personnage servant le discours narratif. Décap (2000), qui a obtenu une mention au prix Ars Electronica, est venu mettre un point final au drame figuratif exacerbé, laissant place à une expressivité plus abstraite comme dans Spiel (2001, flûte) Accident (2001), et Intonarumori (2002, symphonie portuaire). Les œuvres de Louis Dufort sont jouées à Montréal et en Europe. Son disque Connexion, paru sur étiquette «Empreintes Digitales» en 2001, a été mis en nomination à l'ADISQ et aux prix Opus. Vulvatron 2000 et Concept 2018957 ont obtenu respectivement les premiers prix des concours «Électro - Vidéo clip» (ACREQ, 1996) et de la SOCAN (1997).

Le compositeur a également participé à la Symphonie du millénaire (2000). Depuis 2000, il collabore régulièrement avec des chorégraphes du milieu de la danse contemporaine, notamment Marie Chouinard et Jocelyne Montpetit. Il siège au comité artistique de l'ACREQ et de la SMCO et enseigne les techniques musicales assistées par ordinateurs au Conservatoire de musique de Montréal.



From the Université de Montréal on (BA, 1997), through the Conservatoire de musique de Montréal (First Prize with high distinction, 1999), Louis Dufort has developed a fundamentally expressionistic personal style, often dramatically striving toward catharsis, as in Pointeaux-Trembles (1996), Transit (1998) and Zénith (1999), or as in Lucie (1998) and Consomption (1999), where the performer is transformed into an actual character, furthering the narrative. Décap (2000), which received an Honorary Mention at the Prix Ars Electronica, marked the final point of this period of intense representational drama; in its stead came a more abstract expressivity as in Spiel (for flute, 2001), Accident (2001) and Intonarumori ("Harbour Symphony", 2002). Louis Dufort's works are performed in Montreal as well as in Europe. His CD Connexion, released on the label Empreintes Digitales in 2001, received nominations at both the ADISQ and the Prix Opus, Vulvatron 2000 was awarded First Prize in ACREO's Electro-Video Clip Competition (1996), and Concept 2018957 received a First Prize at the SOCAN Awards (1997).

In addition, the composer participated in the Symphony of the Millennium (2000). Since 2000, he has collaborated regularly with modern dance choreographers, such as Marie Chouinard and Jocelyne Montpetit. A member of the Artistic Committees of both ACREO and SMCO. he teaches computer-assisted music techniques at the Conservatoire de musique de Montréal.

Déflagration (2002)

Louis Dufort

(fl., clar., trpette, tbne, perc., pno, vln, vcelle/cello, cbasse/bass, traitement

en temps réel/real time processing)

Soliste/soloist: Marie-Annick Béliveau, mezzo-soprano

Déflagration: D'une simple allumette jusqu'à la bombe atomique en passant par une décharge d'arme à feu, la consomption violente de la matière est un phénomène physique et sonore fascinant.

Réminiscence de mon enfance où les heures passées à fracasser mon marteau sur des rouleaux à pétard m'ont procuré mes premiers acouphènes, je découvrais parallèlement, par l'entremise des ouvrages illustrés de la Deuxième Guerre mondiale de mon père, la sombre réalité de la destruction.

Dans cette œuvre, j'essaie d'une part de présenter l'aspect physique de l'explosion de la matière, tension et relâchement extrêmes des particules dans l'air, phénomène analogique à la propagation du son. D'autre part, je me livre à une réflexion critique de la situation actuelle qui persiste où la chair humaine est désormais le détonateur d'un peuple.

Cette pièce s'insère dans une démarche de composition où la lutherie traditionnelle des instruments acoustiques est transformée par l'entremise d'une greffe virtuelle. À mi-chemin entre la lutherie et la composition, cette œuvre est a priori l'exploitation de cette nouvelle matière sonore pour pouvoir ensuite y sculpter une œuvre musicale.

Déflagration (Explosion): Be it the simple lighting of a match, the blast of a firearm or the detonation of an atomic bomb, violent combustion of matter remains a fascinating phenomenon of physics and sound.

It evokes memories of my childhood, when hours spent detonating rolls of explosive caps with a hammer would cause buzzing and ringing in my ears; I also discovered at that time the bleak reality of destruction, as I perused my father's illustrated works on the Second World War.

With this work, I attempt on the one hand to represent the physical aspects of the explosion of matter: the tension and sudden release of particles into air, comparable to the production of sound. In addition, I cast a critical eye upon the present, at a time when human flesh itself has come to serve as detonator of a people.

This piece is part of a compositional approach in which traditional instrument fabrication is transformed by way of virtual additions. Halfway between instrument making and composition, this approach basically makes use of the resulting new acoustic material to create a work of music.

NICOLE LIZÉE (SASK.-QUÉBEC)



En 1995, Nicole Lizée obtient un baccalauréat en musique, concentration piano et composition de l'Université Brandon (Manitoba). Elle v étudie le piano avec David Rogosin et Robert Richardson, la composition avec Patrick Carrabré et participe à plusieurs classes de maître avec Randolph Peters et Peter Paul Kaprowski. Elle étudie également la composition avec Denys Bouliane et John Rea à l'Université McGill (Montréal) où elle obtient un diplôme de maîtrise en composition en 2001. Sa thèse de maîtrise consistait en une composition pour grand ensemble et opérateur de table tournante soliste, œuvre où elle utilise, entièrement notées dans la partition et intégrées dans le cadre d'un concert, les techniques contemporaines de "scratch" propres aux disques-jockeys. Cette œuvre fait également partie d'un documentaire vidéo réalisé dans le but de promouvoir la nouvelle musique pour table tournante à Montréal.

Nicole Lizée a récemment reçu le Prix Robert Fleming 2002 décerné par le Conseil des Arts du Canada, et obtenu une bourse pour composer trois œuvres pour DJ et électronique combinées avec des ensembles acoustiques variés. Ses projets incluent une commande de Bradyworks à Montréal ainsi que plusieurs compositions basées sur l'informatique. In 1995, Nicole Lizée completed a Bachelor of Music degree from Brandon University with a double major in piano and composition. She studied piano with David Rogosin and Robert Richardson, composition with Patrick Carrabré, and participated in several master classes with Randolph Peters and Peter Paul Kaprowski. In 2001, she received a Master of Music degree in composition from McGill University in Montreal. where she studied with Denvs Bouliane and John Rea. Her Masters thesis consisted of a work for large ensemble and solo turntablist that featured contemporary scratch DJ techniques fully notated and integrated into a concert music setting. The work was included in a promotional video/documentary for new turntable music in Montreal.

Nicole Lizée was recently awarded the 2002 Canada Council for the Arts Robert Fleming Prize and received a Canada Council grant to compose three works for DJ and electronics in combination with various acoustic ensembles. Other upcoming projects include a commission for Bradyworks in Montreal as well as number of computer based music projects.

Left Brain/Right Brain (2002) Nicole Lizée

(fl./picc., clar. Basse si b/B flat, trpette si b/B flat, trbne tenor, perc., pno, vln, vcelle/cello, cbasse/bass)

Left Brain/Right Brain est inspirée des images et des sons associés à certains films de science-fiction, notamment ceux réalisés pendant les années 50 et 60, alors que le genre de la science-fiction était en pleine effervescence. Plusieurs des films de cette époque utilisaient le cerveau humain comme élément visuel et conceptuel et intégraient des images du cerveau comme outil ou spécimen (cerveaux conservés dans des bocaux de laboratoires) ou en référence à un personnage et son propre cerveau (ex.: scientifique fou, génie diabolique s'emparant de cerveaux pour les utiliser dans ses expériences). La bande sonore du film de science-fiction est devenue partie intégrante de l'œuvre. évoluant de pair avec ce type de cinématographie. Pour souligner les nouvelles dimensions visuelles et conceptuelles de la science-fiction, les compositeurs intégraient de nouvelles sonorités dans leur travail. Depuis les années 20, Leon Theremin, Maurice Martenot, Laurens Hammond et Robert Moog avaient fait découvrir de nouveaux instruments révolutionnaires et ces instruments en vinrent alors à être entendus et/ou imités dans les bandes sonores de science-fiction. Les compositeurs commencèrent à élargir leurs techniques de traitement du son en utilisant des effets comme la réverbération, le délai et les filtres. On voulait évoguer les sonorités de mondes lointains, de formes de vie plus évoluées et de leurs inventions. Les compositeurs devaient arriver à créer des sons de mondes autres que le nôtre; la combinaison d'instruments acoustiques simulant des instruments électroniques et de vrais instruments électroniques traités en temps réel constituait une approche efficace pour évoquer ces mondes. Les effets d'écho pouvaient traduire les immenses distances franchies par les formes de vie en question. Les effets de phase et de «flange» représentaient le son de fusils à rayons ou de laser. Toutes ces sonorités originales en sont venues à constituer un genre musical distinct, qu'on appelle aujourd'hui le son classique «Space» des années 60. L'œuvre est un hommage à ce cerveau conservé dans un bocal.

Left Brain/Right Brain is inspired by the images and sounds associated with certain films in the science-fiction genre; particularly those from the 1950s and 1960s, when sci-fi was evolving and flourishing. Many of the films in this period used the brain as a visual and conceptual element and incorporation images of the brain either as a tool or specimen (brains sitting in jars in a lab) or in reference to a character and his own brain (eg. mad scientist, evil genius stealing at brains to use in his experiments). The science-fiction soundtrack was becoming an integral part of the film and was evolving as quickly as the films themselves. To accentuate these new visual and conceptual aspects of sci-fi, composers were introducing new sonorities into their work. Lev Theramin, Maurice Martenot, Laurens Hammond, and Robert Moog had been demonstrating their new groundbreaking instruments since the late 1920s and these instruments were now starting to be heard and/or simulated in science-fiction soundtracks. Composers began to further process their sounds using effects such as reverb, delay, and filters. The sounds were intended to evoke those of otherworldly, more advanced being and the machines that were their tools. Composers were presented with the challenge of emulating sounds that were not of this earth; the combination of acoustic instruments simulating electronic instruments and actual electronic instruments coupled with time based effect processing was an effective way of recreating this world. Echo effects could imply the massive distance that the being had travelled. Phasing and flanging mimicked the sound of a ray gun or laser. All of these innovative sonorities developed into a distinct music genre and became what is now known as the "quintessential 1960s Space Age sound".

This work is an ode to that brain in a jar.

MARCI RABE (ONTARIO-C.-B./B.C.)

Après avoir obtenu un baccalauréat en composition de l'Université Wilfrid Laurier, Marci Rabe poursuit actuellement une maîtrise en musique à l'Université de Victoria. Elle étudie en composition avec Christopher Butterfield après avoir travaillé avec Glenn Buhr, Linda C. Smith et Peter Hatch, Elle a récemment participé à l'Atelier pour jeunes compositeurs de l'ensemble Arraymusic, et la Gallery Players Association a présenté une de ses œuvres lors d'un concert de la série du groupe de musique contemporaine Continuum. Marci a également participé à des sessions de lecture de l'Orchestre symphonique de Victoria et du Quatuor à cordes Penderecki.

Sa musique possède un langage harmonique reposant plutôt sur la coloration que sur la fonctionnalité. "Laisser surgir la musique", voilà ce qui guide actuellement le travail de Marci Rabe. Sa musique, libre et intuitive, repose sur des structures statiques tributaires de subtils changements de couleur et de texture. À travers la relation compositeur-interprète-auditoire, l'intimité sonore s'avère intéressante du point de vue de la composition car elle permet de créer un lien tant sur le plan musical que sur celui de l'intériorité.



Marci Rabe is pursuing a M.Mus. from the University of Victoria after having received a B.Mus., Honours Composition from Wilfrid Laurier University. Currently, Marci is studying composition with Christopher Butterfield, and has previously studied with Glenn Buhr, Linda C. Smith, and Peter Hatch, Recent projects include participating in the Arraymusic Young Composer's Workshop and a work presented in a Continuum Contemporary Music Concert by the Gallery Players Association. Marci has also participated in reading sessions with the Victoria Symphony Orchestra and the Penderecki String Quartet.

Her music has a harmonic language based on colour more than function. The essence of her music is in the moment - letting it "be". Free and intuitive, her music consists of static structures that are defined and suspended by subtle changes in colour and texture. Sound intimacy through the composer to performer to audience relationship is a compositional interest - connecting on an intimate as well as musical level.

and amber cinders remain (2002) Marci Rabe

(clar. basse si b/B flat, trpette si b/B flat, trbne do/C, timb./timp, pno, vln, vcelle/cello, cbasse/bass)

plus que la beauté du calme, le silence enveloppe et colore ce qu'il entoure.

more than the beauty of stillness, silence embraces and colours what it surrounds.



PATRICK SAINT-DENIS (QUÉBEC)

D'abord claviériste, guitariste, violoniste et chanteur, Patrick Saint-Denis a étudié en composition au Conservatoire de musique de Québec dans la classe de Armando Santiago en 1996. Il a travaillé avec Louis Andriessen en Hollande (International Young Composers Meeting) ainsi qu'avec Denys Bouliane, Tristan Murail, Magnus Lindberg et John Rea lors des Rencontres de musiques nouvelles du Domaine Forget (2000). Il termine actuellement des études en composition dans la classe de Serge Provost au Conservatoire de musique de Montréal.

En 1999, il remporte le premier prix du concours pour jeunes compositeurs de l'Espace musique Concert Society d'Ottawa pour sa pièce *Tox*. En 2000, sa pièce *Ex Motus* obtient le premier prix (catégorie musique vocale) du concours des jeunes compositeurs de la SOCAN. Membre de la SOCAN depuis 2001, il compte déjà 6 œuvres à son catalogue.

First a keyboard player, guitarist, violinist and singer, Patrick Saint-Denis began studying composition in 1996 with Armand Santiago at the Conservatoire de musique de Québec. He attended classes with Louis Andriessen in the Netherlands (International Young Composers Meeting) and with Denys Bouliane, Tristan Murail, Magnus Lindberg and John Rea at the Rencontres de musiques nouvelles du Domaine Forget (2000). Patrick Saint-Denis is currently completing studies in composition with Serge Provost at the Conservatoire de musique de Montréal.

In 1999, his piece *Tox* won him first prize in the Espace Musique Society Young Composers Competition. Recently, he was also awarded first prize for *Ex Motus* in the SOCAN 2001 Young Composers Competition (vocal music category). A member of SOCAN since 2001, his composition catalogue already consists of six major works.

Berceuse pour enfants perdus au reste du monde (2002) Patrick Saint-Denis

(clar. si b/B flat, trpette do/C, trbne, perc., vln, vcelle/cello, cbasse/bass)

Soliste/soloist: Marie-Annick Béliveau, mezzo-soprano

Comme dans les divers domaines de la recherche scientifique, celle qui se fait en musique repose sur la formulation d'hypothèses et sur la vérification de celles-ci par l'entremise de l'expérimentation. À la suite de celle-ci, des conclusions peuvent être tirées et ainsi, d'autres hypothèses peuvent être formulées afin de pousser plus loin la recherche.

Mon point de départ pour les ateliers était la voix humaine ou, plus précisément, mon insatisfaction par rapport aux interprétations vocales de type "bel canto". Cette manière de chanter me semble trop étroite à bien des points de vue, si bien que j'ai décidé de développer diverses façons de chanter (modes de jeux) et d'en faire l'expérimentation dans le cadre des ateliers de l'ECM.

Lors des ateliers, j'ai développé, avec la chanteuse, un répertoire de modes de jeux pour la voix tout en essayant d'établir un parallèle entre les divers instruments de l'ensemble. Par la suite, j'ai pu conclure que le répertoire de modes de jeux sur la voix était une expérience très fructueuse, mais que le lien entre les expérimentations sur la voix et son transfert à l'orchestre ne l'étaient pas. Cela m'a permis de formuler de nouvelles hypothèses qui ont servi à développer un projet différent pour les instruments de l'ensemble. Bref, à la lumière de cette plate-forme de recherche, j'ai écris une pièce qui, je crois, soulève des questionnements et des problématiques en matière d'interprétation vocale.

La pièce emprunte son nom à un poème de Pierre Perrault (Berceuse pour enfants perdus d'avance au reste du monde) dont l'œuvre poétique jette un troublant regard sur son imposante œuvre cinématographique. Le poème sert aussi de programme pour la musique.

As in the various fields of scientific investigation, research in music rests upon the formulation of hypotheses, which are verified by way of experimentation; as a result, conclusions are drawn and new hypotheses may now be formulated, thus carrying the research further.

My starting point for the workshops was the human voice, or more precisely my dissatisfaction with vocal interpretations in the "bel canto" style. This way of singing strikes me as too narrow in a number of ways; I therefore decided to develop

Paroles/Lyrics

Si tant que dure l'amour l'ai eu noir
J'ai eu froid
Tellement souvent
Tellement longtemps
Si tant que femme s'en va
Il fait encore
Encore plus noir
Encore plus froid
Tellement toujours
Tellement longtemps
Seul et seule,
in L'homme rapailté,

Gaston Miron

different ways of singing (performance modes) and to test them within the framework of the ECM's workshops.

During these workshops, as I developed a repertoire of performance modes for voice with the singer, I also attempted to estab-

lish a parallel with the various instruments of the ensemble. Afterwards, I concluded that the experiment with the repertoire of performance modes for voice had proven quite fruitful, but that the relation between the vocal experimentation and its transfer to the orchestra had not. This allowed me to formulate new hypotheses, resulting in a different project for the instruments. In short, in the light of this system of research I have written a piece that, I believe, raises certain questions and problems regarding vocal interpretation.

The composition takes its name from a poem by Pierre Perrault (*Berceuse pour enfants perdus d'avance au reste du monde*), whose poetry casts a troubling look at his impressive works of cinema. The poem also serves as program for the music.



VÉRONIQUE LACROIX

Directrice artistique/Artistic Director

Depuis 1994, l'ECM invite chaque année de jeunes compositeurs à participer à ses Ateliers & Concert, Sorte de laboratoire favorisant l'exploration musicale, les participants, sélectionnés par voie de concours, travaillent directement la matière sonore en atelier, avec les musiciens de l'ECM, plusieurs mois avant d'écrire une œuvre nouvelle issue de leurs recherches. Cette activité, d'abord destinée exclusivement aux résidents du Québec, est vite devenue la scène principale de nouveaux visages de la création musicale et déjà, plus de 25 compositeurs y ont fait leurs débuts.

Le concours étant ouvert à tous les jeunes compositeurs canadiens et donnant lieu à une tournée canadienne du concert final depuis l'an 2000, l'ECM est fière de présenter GENERATION 2002, la deuxième édition pancanadienne de ces Ateliers & Concert. On y pénètrera les univers musicaux de Louis Dufort, Nicole Lizée, Marci Rabe et Patrick Saint-Denis. Avec quatre compositeurs qui proviennent de trois provinces différentes et devant la diversité des styles propres à chacun, c'est à un véritable portrait sonore de la jeune création musicale canadienne que vous convie GENERATION 2002. (Pour mieux découvrir ces nouveaux venus et comme il est désormais devenu la tradition depuis 1994, notez que les compositeurs s'adresseront directement à vous avant l'exécution de leur pièce pour présenter leur œuvre et résumer leur expérience au cours des ateliers qui ont eu lieu à Montréal en février 2002.)

Également au programme¹, une création de la compositrice de Singapour, Joyce Bee Tuan Koh, qui dirigera l'ECM à cette occasion avec le pianiste singapourien Shane Thio au piano solo. Cette prestation spéciale soulignera le lancement «international» des Ateliers de l'ECM à Singapour où son expertise dans le domaine de la création musicale sera exportée en décembre prochain. Trois musiciens de l'ECM, sa directrice et le compositeur Patrick Saint-Denis seront sur place à ce moment pour présenter un concert incluant des œuvres des deux pays ainsi qu'un atelier mettant en œuvre de jeunes compositeurs de là-bas.

J'espère de tout cœur que ce concert vous permettra de faire des découvertes musicales mais aussi de vous familiariser avec notre Ensemble. Sur ce, j'invite tous les jeunes compositeurs canadiens à se faire connaître auprès de l'ECM pour les prochaines éditions de ses «GENERATIONS» que nous avons l'intention de poursuivre plusieurs années encore.

Bonne création!

Véronique Lacroix

Directrice artistique

1 à Montréal seulement



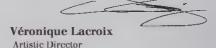
Each year, since 1994, the ECM has invited young composers to take part in its workshop of musical exploration, the Workshops & Concert series. The participants, selected by means of a competition, spend several months with the ECM's musicians, sculpting the raw materials of sound itself; they later apply the results of this research to the composition of a new work. This project, originally open only to residents of Quebec, quickly became an important spotlight on new faces in the world of musical creation, and has already seen the debuts of more than 25 composers.

With the competition open since 2000 to all young Canadian composers, and the final concert now followed by a Canadian tour, the ECM is proud to present GENERATION 2002, the second pan-Canadian edition of Workshops & Concert. Enter the musical worlds of Louis Dufort, Nicole Lizée, Marci Rabe and Patrick Saint-Denis. With four composers from three different provinces displaying a variety of individual styles, GENERATION 2002 welcomes you to a veritable "portrait in sound" of young Canadian musical creativity. (Please note that the composers will address the audience before their pieces are performed; this tradition, going back to 1994, allows the public to get acquainted with the newcomers as they present their work and describe their experience during the workshop, which took place in February 2002 in Montréal.)

Also on the program¹ will be a premiere by Singaporean composer Joyce Bee Tuan Koh, who on this occasion will conduct the ECM, sharing the stage with pianist Shane Thio, also from Singapore. This special presentation marks the launch of the ECM's workshops into international waters, as the ensemble exports its mastery in the realm of musical creation to Singapore this coming December. The ECM's artistic director, three of its musicians and composer Patrick Saint-Denis will be on hand to present a concert of works from both countries, and to conduct a workshop with young local composers.

I sincerely hope that this concert will enable you to make new musical discoveries as you acquaint yourself with our ensemble. In closing, I would invite all young Canadian composers to make themselves known to us here at the ECM during future editions of "GENERA-TIONS", a project we intend to keep alive for many years.

Happy Composing!



¹ Montreal only

Ce concert est produit en collaboration avec la Chaîne culturelle de Radio-Canada (FM 100,7), et sera diffusé ultérieurement lors de l'émission Espace "Navire Night" les dimanches à 22h. Réalisation: Hélène Prévost.

This concert is produced in collaboration with the Chaîne culturelle de Radio-Canada (FM 100,7), and will be broadcast later on Espaces "Navire Night", Sundays at 10:00 p.m. Producer: Hélène Prévost



PROGRAMME GENERATION2002

Ateliers et concert | Workshops and concert

DEFLAGRATION* a1.

de/by Louis Dufort

Soliste/soloist: Marie-Annick Béliveau, mezzo-soprano



AND AMBER CINDERS REMAIN*a.

de/by Marci Rabe

10

13'



LE PIANO MAGENTA-CONCERTINO*b.

de/by Joyce Bee Tuan Koh

(concert de Montréal seulement/Montreal concert only) 12'

Soliste/soloist: Shane Thio, piano



ENTRACTE

BERCEUSE POUR ENFANTS PERDUS D'AVANCE AU RESTE DU MONDE*a1.

de/by Patrick Saint-Denis

Soliste/soloist: Marie-Annick Béliveau, mezzo-soprano





LEFT BRAIN/RIGHT BRAIN*a1.

de/by Nicole Lizée

10' 30"



a commande de l'ECM/commissioned by the ECM

b commande de/commissioned by Shane Thio, avec le soutien de /with financial support from the National Arts Council of Singapore

1 réalisée avec le soutien du/with the financial support from Conseil des arts et des lettres du Québec





PARTICIPANTS AUX ATELIERS ET CONCERT DES PRÉCÉDENTES ÉDITIONS /HAVE PARTICIPATED IN PREVIOUS EDITIONS OF WORKSHOPS & CONCERT

Alain Beauchesne (1998), Rose Bolton (2000), Patrice Coulombe (1998), Vincent Collard (1998), Emily Doolittle (2000), Bernard Falaise (1996), Gordon Fitzell (2000), Sean Ferguson (1996), Paul Frehner (1997), Michel Frigon (1996), Marc Hyland (1995), Pierre K. Klanac (1995), Jean-François Laporte (1997, 2000), Estelle Lemire (1994), Isabelle Marcoux (1994), Justin Mariner (1998), Danièle P.-Roger (1995), Silvio Palmieri (1995), André Ristic (1997), Ana Sokolovic (1996), Andryi Talpash (2000), Daniel Tremblay (1995), Jacques Tremblay (1994), Suzanne Tremblay (1994), Francis Ubertelli (1997).



JOYCE BEE TUAN KOH

Née à Singapour, Joyce Bee Tuan Koh a étudié en Grande-Bretagne et en France, où elle réside actuellement. Elle est titulaire d'un doctorat en philosophie en composition musicale (University of York, 1997), poursuivi avec David Lumsdaine et Nicola LeFanu, et a été choisie par l'IRCAM, Paris, pour suivre un troisième cycle en composition et musique informatique (1997-98).

Elle a obtenu de nombreuses bourses prestigieuses: Fondation internationale Nadia et Lili Boulanger et Fondation Royaumont, France; Accademia Musicale Chigiana – Bourse Zaverio Boccardi, Italie et Tanglewood; Bourse David Epstein, É.-U.; également une bourse d'étude en direction d'orchestre avec Peter Eötvös, Centre Acanthes, France 2001 et avec Diego Masson, Dartington International Summer School, Angleterre 2002.

Joyce Bee Tuan Koh compose surtout pour des formations acoustiques et électro-acoustiques. Ses œuvres sont jouées par des orchestres et ensembles d'envergure lors de séries de concerts et de festivals internationaux, et sont diffusées sur les ondes des radios anglaise, française, allemande et malaisienne. Le Singapore Arts Festival 2001 et le National Arts Council of Singapore lui ont commandé des œuvres. Elle travaille actuellement sur un concerto pour accordéon qui sera créé en octobre 2003 à Singapour et en Norvège.

Born in Singapore, Joyce Bee Tuan Koh studied in the United Kingdom and France, where she presently lives. A Doctor of Philosophy in Music Composition, University of York in 1997 with David Lumsdaine and Nicola LeFanu, she was selected for the postgraduate Cursus in music computing and composition (1997-98) at IRCAM, Paris.

She received several prestigious scholarships: Nadia and Lili Boulanger International Foundation and Royaumont Foundation, France; Accademia Musicale Chigiana – Zaverio Boccardi Fellowship, Italy and Tanglewood; David Epstein Fellowship, USA; and recently to study conducting with Peter Eötvös at Centre Acanthes, France 2001 and with Diego Masson at Dartington International Summer School, England 2002.

Koh's output covers a range of works for acoustic and electro-acoustic formations. Her works are performed by major ensembles and orchestras at international festivals and concert series. Her works are broadcast in England, France, Germany and Malysia. She received commissions from the Singapore Arts Festival 2001, the National Arts Council of Singapore and is currently working on an accordion concerto to be premiered in October 2003 in Singapore and Norway.

Le piano magenta (2002) Joyce Bee Tuan Koh

(fl., hautb./oboc, clar., basson, cor/horn, trpette, trbne, perc., contreb./bass, pno)

Le piano magenta est la troisième œuvre de la série magenta. La première, intitulée La pierre magenta, est écrite pour piano solo et publiée chez ABRSM publishing ltd (Royaume-Uni) dans le cadre de la série pour le piano Spectrum 3. La seconde pièce, Les pierres magenta, est une partition pour 9 instruments. Le concertino Le piano magenta, pour piano et 9 instruments, puise son matériau dans les œuvres précédentes. Le concertino pour piano se compose d'un prologue, de six variations et d'un épilogue. Chaque variation révèle progressivement la matière musicale de départ, constituée d'une série de piliers harmoniques. L'argument principal de ces trois pièces magenta pour piano consiste en l'expression calligraphique des lettres p et m.

Le concertino pour piano est dédié, comme la pièce précédente, à PerMagnus Lindborg. Le piano magenta is the third piece of the magenta series. The original piece is for solo piano, La pierre magenta published by the ABRSM publishing ltd (UK) as part of the Spectrum 3 piano series. The second piece is Les pierres magenta, scored for 9 instruments. The concertino, Le piano magenta draws its music from the earlier pieces and is scored for the nine instruments and piano. The piano concertino consists of a Prologue, a set of 6 variations and followed by an Epilogue. Each variation reveals more and more the core music, which is a series of harmonic pillars. The principal idea of the three magenta piano pieces is a calligraphic expression of the letters, p and m.

Like its predecessor, le piano concertino is dedicated to PerMagnus Lindborg.

MARIE-ANNICK BÉLIVEAU

Mezzo-soprano

Privilégiant le répertoire contemporain, Marie-Annick Béliveau`aime travailler en étroite collaboration avec les compositeurs. Elle chante, entre autres, avec l'Ensemble contemporain de Montréal, le Nouvel Ensemble Moderne, le groupe Tuyo et a participé à la création d'une vingtaine d'œuvres vocales. Elle a enregistré Wo Bist Du Licht de Claude Vivier avec l'Ensemble de la Société de Musique Contemporaine du Québec pour l'étiquette ATMA.

L'intérêt de Marie-Annick Béliveau pour la musique vocale ne connaît pas de frontière. Également interprète de musique médiévale avec l'ensemble Deus Ex Machina et de jazz avec le groupe les Splendid Boys, elle chante sur les bandes sonores de plusieurs films, dont le Violon Rouge de François Girard, et est la vedette de la revue musicale le Cosmic Cocktail Showband.



A singer who specializes in the music of our time, Marie-Annick Béliveau enjoys working in close collaboration with composers. She performs with the likes of the Ensemble contemporain de Montréal, the Nouvel Ensemble Moderne, the Tuyo ensemble and has taken part in the première performances of some twenty vocal works. She has recorded Claude Vivier's Wo Bist Du Licht with the Ensemble de la Société de Musique Contemporaine du Québec for the ATMA label.

Marie-Annick Béliveau's interest in vocal music encompasses all styles. She has sung medieval repertoire with the Deus Ex Machina ensemble and jazz with the Splendid Boys. As well, her voice can be heard on the soundtracks of a number of movies, including François Girard's Le Violon Rouge, and she is the star performer in the musical revue The Cosmic Cocktail Showband.



SHANE THIO

Piano

Shane Thio a d'abord étudié la musique à Singapour avant de recevoir une bourse pour l'Académie royale de musique de Londres, où il obtient son diplôme en musique avec mention, ainsi qu'en enseignement et interprétation. Il a remporté de nombreux prix, dont celui du meilleur accompagnateur du concours Tankard Lieder, et le prix du Jeune artiste du Conseil National des Arts pour poursuivre ses études au College royal de musique.

Pianiste de l'Orchestre symphonique de Singapour, il est également pianiste en résidence du Choeur symphonique de Singapour et se produit avec le Choeur des Jeunes de Singapour. En tant que soliste, il a interprété de nombreuses œuvres contemporaines avec l'Orchestre Philharmonique de Malaisie, parmi lesquelles des œuvres de Boulez, Ligeti, Ades, Bryers, Dutilleux, Lutoslawski, Gubaidulina et Zappa.

Shane Thio collabore également avec le théâtre, l'opéra (avec l'Opéra lyrique de Singapour et le Conseil des Arts de Penang), la danse (avec le Singapour Dance Theatre et la compagnie de danse Tammy Wong), et accompagne des instrumentistes et des chanteurs. Il est membre du Quatuor EMIS IV, qui vient de sortir un CD.

Shane Thio began studying music in Singapore and was later awarded an Associated Board Scholarship for the Royal Academy of Music in London, where he obtained the GRSM. Hons., and diplomas in teaching and performing. He won several prizes including the best accompanist award in the Tankard Lieder Competition and received the 1992 National Arts Council's Young Artist Award to further study at the Royal College of Music.

An orchestral pianist with the Singapore Symphony Orchestra, he also is the resident pianist with the Singapore Symphony Chorus and has performed and toured with the Singapore Youth Choir. As a soloist, he played numerous contemporary works with the Malaysian Philharmonic Orchestra, among which works by Boulez, Ligeti, Ades, Bryers, Dutilleux, Lutoslawski, Gubaidulina and Zappa.

Shane Thio is also involved in Theatre works, operas (with the Singapore Lyric Opera and the Penang Arts Council), dance (with the Singapore Dance Theatre Tammy Wong Dance Company), and is a chamber music and vocal accompanist. He is a member of the EMIS IV Quartet, which recently released a CD.

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Primavera Trio
Hiromi Takahashi, oboe
John Mahon, clarinet
Diane Persson, bassoon

Friday, November 22, 2002 at 8:00 pm



Program

III. Final

IV. Choral varia

Concert Champetre (c1938) Henri Tomashi I. Ouverture (Allegro giocoso) (1901-1971)II. Minuetto III. Bourrée (Décidé) IV. Nocturne (Andante) V. Tambourin (Vif) Paul Pierné Bocolique variée (c1947) (1874-7952)Triolet in E-Flat (c1934) Richard H Walthew I. Allegro comodo (1872 - 1951)II. Lento, poco appassionato III. Intermezzo (Allegretto) IV. Vivace Intermission Trio (1947) Henri Sauguet I. Allegro scherzando (1901-1989)II. Andantino pastorale III. Vivo e rustico IV. Choral varié Trio (c1948) Georges Auric I. Decide (1899-1983)II. Romance

Program Notes

Concert Champetre

Almost all melodic and harmonic materials in this work are based upon modes. Instruments are often paired in prominent melodic passages or accompaniment figures. The stylized dances and the modal materials combine to give a pronounced pre-baroque quality to the work. Most of the emphasis in the suite is upon the elements of melody and rhythm. The work is dedicated to the Trio d'Anches de Paris.

Paris: Lemoine

Bocolique variée

As the title suggests, the mood of these free variations is generally light. The work is in five discernable sections with a coda that makes a thematic reference to the opening. The harmonic style is chromatic and only somewhat dissonant. The work is dedicated to the <u>Trio d'Anches de Bruxelles</u>.

Paris: Costallat

Triolet in E-Flat

This work is written in a post-romantic style often associated with many English composers in the twentieth century. Its harmonies are tonal, but modulations often involve distantly related keys. The second movement features a poignant oboe melody in rubato style.

London: Boosey and Hawkes

Trio

It is interesting that Sauguet's teachers, Joseph Canteloube and Charles Koechlin, also wrote works for the reed trio and, in general, in a similar conservative, melodious style. This work is dedicated to the René Daraux Trio and features a rich, chromatic idiom, closed forms, and sprightly rhythms. The third movement is noteworthy for its folk-like dance character. The chorale tune in the last movement remains intact and audible in one instrument or another while a series of harmonic and rhythmic embellishments complement it.

Paris: L'Oiseau-Lyre

Trio

Commissioned by Louise B M Dyer-Hanson and dedicated to Henri Sauguet, this is one of the best known and most often performed works for the medium. Its light, witty character, lively tempi and rhythms, attractive melodies, and overall brilliance are the most obvious features of its style. The clarinet and oboe are particularly prominent in the first and last movements, while both double-red instruments are featured in the Romance.

Paris: L'Oiseau-Lyre

Hiromi Takahashi is a graduate of the University of Alberta and was a member of the National Youth Orchestra of Canada from 1973-75 and the Canadian Chamber Orchestra 1974. In 1976, he was a member of Primavera Players, a resident woodwind quintet at the Banff School of Fine Arts. For over 27 years, he has performed as a freelance oboist with most of the Western Canadian orchestras, operas, ballets, music theaters choirs and chamber groups. He has taught oboe at Mount Royal College, the University of Saskatchewan, Alberta College, The King's University College and Augustana University College. He was appointed in 1992 as a Visiting Assistant Professor of oboe at the University of Alberta.

John Mahon is a graduate of the University of Alberta Department of Music and has been playing the clarinet in Edmonton for many years. In particular, he has, over the past 20 years, maintained and profited from an ongoing musical relationship with the oboist, Hiromi Takahashi, and bassoonist, Diane Persson. Along with his work as a musician, Mr Mahon is the Executive Director of the Edmonton Arts Council as well as a partner and producer with Edmonton-based Arktos Recordings Limited, Alberta's largest classical compact disc label.

Diane Persson received her Master of Music degree in Performance and Literature from the Eastman School of Music; and continued her musical studies with the National Youth Orchestra of Canada, the World Youth Orchestra, and with bassoonists William Waterhouse in London, England; and Mordecai Rechtmann in Tel Aviv, Israel. She has toured North Americal extensively with the Canadian Opera Company. A frequent performer with the Edmonton Symphony Orchestra, the Red Deer Symphony Orchestra, and the Primavera Wind Trio, she is currently a sessional instructor at the University of Alberta, teaching Bassoon and Woodwind Techniques. Diane is also the conductor of the Edmonton Philharmonic Orchestra.

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Madrigal Singers

Leonard Ratzlaff, Conductor assisted by

Roger Admiral, piano

Saturday, November 23, 2002 at 8:00 pm

McDougall United Church Edmont m, Alberta







Program

Plaudite, psallite (1597)

Giovanni Gabrieli (1557-1612)

Nachtlied, Op. 138, No. 3 (1914) Der Mensch lebt und bestehet Max Reger (1873-1916)

nur eine kleine Zeit, Op. 138, No. 1 (1914)

Messa Di Requiem (1922)

Ildebrando Pizzetti (1880-1968)

Intermission

Agnus Dei, Op. 11 (1936)

Samuel Barber (1910-1981)

The Passing of the Year (2000)

Jonathan Dove (b. 1959)

Roger Admiral, piano Lindsey Sikora, soprano Chris Giffen, baritone

Text and Translation

Plaudite, psallite

Plaudite, psallite, jubilate Deo omnis terra. Alleluia

Benedicant Dominum omnis gentes, collaudantes eum.

Quia fecit nobis cum Dominus misericordiam suam.

Et captivam duxit captivitatem, admirabilis et gloriosus in seculla.

Nachtlied

Die Nacht ist kommen, drin wir ruhen sollen; Gott walts zu Frommen nach sein Wohlgefallen, dass wir uns legen in sein Gleit und Segen, der Ruh zu pflegen.

Treib, Herr, von uns fern die unreinen Geister, halt die Nachtwach gern, sei selbst unser Schutzherr!

Schirm beid Leib und Seel, unter deine Flügel, send uns dein Engel.

Lass uns einschlafen mit guten Gedanken, fröhlich auf wachen und von dir nicht wanken; lass uns mit Züchten unser Tun und Dichten zu deim Pries richten.

Clap your hands, praise ye the Lord

Clap your hands, praise ye the Lord, all the Earth. Alleluia.

Of the Lord, speak well to all generations Praise ye him, extol him.

For the Lord hath bestowed mercy on us.

Foes he led as captive. Thou art marvelous and ever glorious now and for evermore.

The night advances bringing rest and sleeping.
God rules and blesses all things in his keeping
We lie down, trusting in his constant blessing and care unceasing.

O Lord, drive from us all sinful affection; Keep the night watch well, be thou our protection.

Shield us, flesh and soul; under thy wings send us your angel.

O may we sleep now with spirits that thank thee, wake with rejoicing, and no more forsake thee. May we direct our every deed and story to show thy glory

Der Mensch lebt und bestehet nur eine kleine Zeit

Der Mensch lebt und bestehet nur eine kleine Zeit, und alle Welt vergehet mit ihrer Herrlichkeit.

Es ist nur Einer ewig und an allen Enden und wir in seinen Händen.

Messa di Requiem

1. Requiem

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem.

Exaudi orationem meam, ad te omnis care veniet. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Kyrie, eleison. Christe, eleison. Kyrie, eleison.

2. Dies Irae

Dies irae, dies illa Solvet saeclum in favilla, teste David cum Sibylla. Quantus tremor est futurus, quando judex est venturus, cuncta stricte discussurus!

Tuba mirum spargens sonum per sepulcra regionum, coget omnes ante thronum.

Mors stupebit et natura, cum resurget creatura, judicanti responsura. Liber scriptus proferetur, in quo totum continetur, unde mundus judicetur.

Man can live and flourish for but a little time

Man can live and flourish for but a little time,

and all the world must perish with all its splendour.

One only is eternal and beyond all ending, and we are in his hands.

Grant them eternal rest, Lord, and let perpetual light shine on them. You are praised, God, in Zion, and homage will be paid to you in Jerusalem.

Hear my prayer, to you all flesh will come. Grant them eternal rest, Lord, and let perpetual light shine on them

Lord, have mercy on us. Christ, have mercy on us. Lord, have mercy on us.

Day of wrath

Day of wrath, day of anger will dissolve the world in ashes, as foretold by David and the Sibyl. Great trembling there will be when the judge descends from heaven to examine all things closely.

The trumpet will send its wondrous sound throughout earth's sepulchres and gather all before the throne.

Death and nature will be astounded, when all creation rises again, to answer the judgement.

A book will be brought forth, in which all will be written, by which the world will be judged.

2. **Dies Irae** (cont'd.)
Judex ergo cum sedebit,
quid latet, apparebit,
nil inultum remanebit.

Quid sum miser tunc dicturus? Quem patronum rogaturus, cum vix justus sit securus?

Rex tremendae majestatis, qui salvandos savas gratis, salve me, fons pietatis.

Recordare, Jesu pie, quod sum causa tuae viae; ne me perdas illa die.

Quaerens me, sedisti lassus, redemisti crucem passus; tantus labor non sit casus.

Juste judex ultionis, donum fac remissionis ante diem rationis.

Ingemisco, tamquam reus: culpa rubet vultus meus; supplicanti parce, Deus.

Qui Mariam absolvisti, et latronem exaudisti, mihi quoque spem dedisti.

Preces meae non sunt dignae, sed tu, bonus, fac benigne, ne perenni cremer igne.

Inter oves locum praesta, et ab haedis me sequestra, statuens in parte dextra.

Confutatis maledictis, flammis acribus addictis, voca me cum benedictus.

Oro supplex et acclinis, cor contritum quasi cinis, gere curam mei finis. When the judge takes his place, what is hidden will be revealed, nothing will remain unavenged.

What shall a wretch like me say? Who shall intercede for me, when the just ones need mercy?

King of tremendous majesty, who freely saves those worthy ones, save me, source of mercy.

Remember, kind Jesus, my salvation caused your suffering; do not forsake me on that day.

Faint and weary you have sought me, redeemed me, suffering on the cross; may such great effort not be in vain.

Righteous judge of vengeance, grant me the gift of absolution before the day of retribution.

I moan as one who is guilty: owning my shame with a red face; suppliant before you, Lord.

You, who absolved Mary, and listened to the thief, give me hope also.

My prayers are unworthy, but, good Lord, have mercy, and rescue me from eternal fire.

Provide me a place among the sheep, and separate me from the goats, guiding me to your right hand.

When the accused are confounded, and doomed to flames of woe, call me among the blessed.

I kneel with submissive heart, my contrition is like ashes, help me in my final condition. Dies Irae (cont'd.) Lacrimosa dies illa, qua resurget ex favilla judicandus homo reus.

Huic ergo parce, Deus, pie Jesu Domine, dona eis requiem. Amen.

Pie Jesu Domine, dona eis requiem. Amen.

3. Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Benedictus qui venit in nomine Domine. Hosanna in excelsis.

4. Agnus Dei

Agnus Dei, qui tollis peccata mundi, dona eis requiem.

Agnus Dei, qui tollis peccata mundo, dona eis requiem sempiternam.

5. Libera me

Libera me, Domine, de morte aeterna, in die illa tremenda quando coeli movendi sunt et terra, dum veneris judicare saeculum per ignem.

Tremens factus sum ego, et timeo.

Requiem aeternam, dona eis, Domine, et lux perpetua luceat eis.

6. Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis. Dona nobis pacem. That day of tears and mourning, when from the ashes shall arise, all humanity to be judged.

Spare us by your mercy, Lord, gentle Lord Jesus, grant them eternal rest. Amen.

Gentle Jesus, gracious Lord, Grant them thy eternal rest. Amen.

Holy

Holy, Holy Holy, Lord God of hosts, Heaven and earth are full of thy glory. Hosanna in the highest.

Blessed is he who comes in the name of the Lord. Hosanna in the highest.

Lamb of God

Lamb of God, who takes away the sins of the world, grant them eternal rest.

Lamb of God, who takes away the sins of the world, grant them eternal rest forever.

Deliver me

Deliver me, O Lord, from eternal death, on that fearful day when the heavens and earth are moved when thou shalt come to judge the world through fire.

I am made to tremble, and I fear.

Rest eternal grant them, O Lord, and let perpetual light shine on them.

Lamb of God

Lamb of God who takes away the sins of the world, have mercy on us.
Grant us peace.

The Passing of the Year

1. Invocation

O Earth, O Earth, return!

William Blake

2. The narrow bud opens her beauties to the sun

The narrow bud opens her beauties to
The sun, and love runs in her thrilling veins;
Blossoms hang round the brows of morning, and
Flourish down the bright cheek of modest eve,
Till clust'ring Summer breaks forth into singing,
And feather'd clouds strew flowers round her head.

The spirits of the air live on the smells Of fruit; and joy, with pinions light, roves round The gardens, or sits singing in the trees.

Summer is icumen in Lhude sing cuccu

William Blake

3. Answer July

Answer July -Where is the Bee -Where is the Blush -Where is the Hay?

Ah, said July -Where is the Seed -Where is the Bud -Where is the May -Answer Thee - Me -

Nay - said the May -Show me the Snow -Show me the Bells -Show me the Jay!

Quibbled the Jay -Where be the Maize -Where be the Haze -Where be the Bur? Here - said the Year -

Emily Dickinson

4. Hot sun, cool fire

Hot sun, cool fire, temper'd with sweet air, Black shade, fair nurse, shadow my white hair: Shine, sun; burn fire; breathe, air, and ease me;

4. Hot sun, cool fire (cont'd.)

Black shade, fair nurse, shroud me and please me: Shadow, my sweet nurse, keep me from burning, Make not my glad cause, cause of {my} mourning.

Let not my beauty's fire Enflame unstaid desire. Nor peirce any bright eye That wand'reth lightly.

George Peele

5. Ah, Sun-flower!

Ah, Sun-flower! weary of time, Who countest the steps of the Sun, Seeking after that sweet golden clime Where the traveller's journey is done:

Where the Youth pined away with desire, And the pale Virgin shrouded in snow Arise from their graves, and aspire Where my Sun-flower wishes to go.

William Blake

6. Adjeu! farewell earth's bliss!

Adieu! farewell earth's bliss! This world uncertain is: Fond are life's lustful jovs. Death proves them all but toys. None can from his darts fly: I am sick, I must die -

Lord, have mercy on us!

Rich men, trust not in wealth, Gold cannot buy you health; Physic himself must fade: All things to end are made; The plague full swift goes by: I am sick, I must die -Lord, have mercy on us!

Beauty is but a flower Which wrinkles will devour: Brightness falls from the air; Queens have died young and fair Dust hath closed Helen's eve: I am sick, I must die -

Lord, have mercy on us!

Thomas Nashe

7. Ring out, wild bells O Earth, O Earth, return!

Ring out, wild bells, to the wild sky, The flying cloud, the frosty light: The year is dying in the night; Ring out, wild bells, and let him die.

Ring out the old, ring in the new, Ring, happy bells, across the snow: The year is going, let him go; Ring out the false, ring in the true.

Ring out the grief that saps the mind, For those that here we see no more; Ring out the feud of rich and poor, Ring in redress to all mankind.

Ring out the want, the care, the sin, The faithless coldness of the time; Ring out, ring out my mournful rhymes, But ring the fuller minstrel in.

Ring out old shapes of foul disease; Ring out the narrowing lust of gold; Ring out the thousand wars of old, Ring in the thousand years of peace.

Alfred Lord Tennyson

University of Alberta Madrigal Singers, 2002-2003 Leonard Ratzlaff, conductor

Soprano

Suzanne Abele Gillian Brinston Sonya Eagles Megan Hall Jessica Heine Karen Nell Janna Olson Lindsay Schneider Lindsey Sikora Tanis Taylor Jennifer Venance Erika Vogel Kym White

Alto

Chantal Boos
Catherine Daniel
Alicia Doetzel
Erin Henry
Guylaine Lefebvre-Maunder
Lisa Lorenzino
Elly McHan
Shannon Robertson
Rachel Stefan
Toscha Turner

Tenor

John Brough
Curtis Dueck
Rory LaRocque-Walker
Josh McHan
Caleb Nelson
Darryl Neville
C.D. Saint
Jay Summach
Jordan Van Biert

Bass

Jonathan Ayers
Rob Clark
Luke Ertman
Chris Giffen
Paul Kemp
Michael Kurschat
Brendan Lord
Vaughn Roste
Ryan Sigurdson
John Wiebe
David Wilson

The University of Alberta Madrigal Singers Upcoming Event:

Saturday, March 15 at 6:00 pm
University of Alberta Madrigal Singers
Dinner and Silent Auction
Leonard Ratzlaff, conductor
Fairmont Hotel MacDonald.
Tickets: \$70 (\$30 tax deductible)
For more information call 492-5306

Upcoming Events:

November

23 Saturday, 8:00 pm Doctor of Music Recital Riana Vermaak, piano Program will include works by Brahms, Debussy and Mozart Free admission

24 Sunday, 8:00 pm
The University of Alberta
Academy Strings
Tanya Prochazka, Conductor
Program will feature
Respighi Ancient Airs and Dances - Suite
III, Elgar Serenade for Strings
and Bartók Divertimento for Strings

25 Monday, 12:00 pm Noon-Hour Organ Recital

The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta Free admission

29 Friday, 8:00 pm The University of Alberta Concert Choir. Debra Cairns, Conductor Works by Britten, Lekberg, Loomer, Górecki, Somers, Eaton, Patriquin.

December

1 Sunday, 3:00 pm The University of Alberta Concert Band. William H Street, Director

2 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring students from the Department of Music.

Free admission

2 Monday, 7:30 pm Grant MacEwan College and University of Alberta Jazz Bands Ray Baril and Tom Dust, Directors An Evening of Big Band Jazz L Haar Theatre, Jasper Place Campus Grant MacEwan College Admission: \$10/adult, \$8/student/senior For tickets and concert information, please call 497-4436

3 Tuesday, 8:00 pm The University of Alberta Jazz Choir: *Happnin'* Liana Bob, Conductor

4 Wednesday, 7:30 pm Festival of Nine Lessons and Carols University of Alberta Mixed Chorus Faculty of Education Handbell Ringers. Robert de Frece, Director with organists Marnie Giesbrecht, Gary Tong and Joachim Segger Readers include Her Honour, The Honourable Lois Hole, Lieutenant Governor of Alberta, and representatives of the University community. Sponsored by University of Alberta Mixed Chorus, Department of Music, University of Alberta Christian Chaplains Francis Winspear Centre for Music General Admission: \$6, available from the Winspear Centre Box Office

Please donate to Campus Food Bank



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



Department of Music University of Alberta

Academy Strings,

Sunday, November 24, 2002 at 8:00 pm



Arts Building University of Alberta

Panya Prochazka, Conductor



Program

Ancient Airs and Dances -

Suite III (1931)

Ottorino Respighi (1879-1936)

- 1. Italiana (anon.)
- 2. Arie di Corte (G. B. Besardo)
- 3. Siciliana (anon.)
- 4. Passacaglia (L. Roncalli)

Serenade for Strings in E Minor, Op. 20 (1892) Edward Elgar

1. Allegro piacevole

(1857-1934)

- 2. Larghetto
- 3. Allegretto

Intermission

Divertimento for Strings (BB 118) (1939)

Béla Bartók

- 1. Allegro non troppo
- 2. Molto adagio

(1881-1945)

3. Allegro assai

Friday, February 14, 2003 6:00 pm The University of Alberta

Academy Strings Valentine's Ball
Tanya Prochazka, Conductor
University of Alberta Faculty Club

University of Alberta Faculty Club For tickets and event information, please call 492-9410.

The University of Alberta Academy Strings, 2002-2003 Tanya Prochazka, Conductor

Violin

Kim Bertsch Suin Choi Kristin Dahle Lindsay Doll Lois Harder Kenneth Heise Mellisa Hemsworth* Aaron Hryciw Cynthia Johnston Robin Leicht Elly McHan Amelia Pask Grant Sigurdson Sabrina Steed, CM Andrew Wan, CM David Wong Dickson Wong Neda Yamach*

Scott Zubot

Viola

Aaron Au
Brianne Archer
Jeanette Comeau
Emma Hooper
Elly McHan*
Andrea Pollock*
Jeremy Tusz
Nathaniel Wong

Cello

Julie Amundsen Cris Derksen David Eggert* Simo Eng Martin Kloppers Caitlin Smith Olivia Walsh* Hannah Wensel

Bass

George Lywood Matthew Roberts Mathew Stepney**

CM - Concertmaster, rotating

^{*} principal - rotating

^{**} principal

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Concert Choir
Debra Cairns, Conductor
Works by Britten, Lekberg,
Loomer, Górecki, Somers, Eaton,
Patriquin.

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January

10 Friday, 8:00 pm Music at Convocation Hall Jacques Després, piano Ballades by Hétu, Debussy, Brahms and Chopin Admission: \$12/adult, \$7/student/senior

13 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring students from the Department of Music. Free admission



Please donate to Campus Food Bank Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



Concert Choir

Debra Cairns, Conductor David Wilson, Assistant Conductor

Friday, November 29, 2002 at 8:00 pm



Arts Building University of Alberta

Program

Songs of Faith

Jubilate Deo

Benjamin Britten (1913-1976)

Gary Tong, organ

A Hymn to the Virgin

Benjamin Britten

Joanna Dick and Janette Purnell, soprano Bethan Franklyn and Diana Squires, alto Woo-Hyun Kang and Mike Lyngstad, tenor Montano Cabezas and Stewart Mawdsley, bass

Festival Te Deum

Christina Hof, soprano Gary Tong, organ

Songs of the Season

Enatus est Emmanuel

Michael Praetorius

O Magnum Mysterium

(1571-1621)Tomas Luis de Victoria

(ca 1549-1611)

David Wilson, conductor

Four Carols for a Holy Night

Sven Lekberg

1. Sing Noel

(1899-1984)

2. Earth so lovely 3. The little boy Jesus

Tony Caruso, tenor

4. These are the blossoms

Yule-Tide Fires

Diane Loomer

Torches

(b. 1940) Brian Emery

(b. 1953)

Amy Lin, soprano

O Regem Caeli

Kunle Owolabi

(b. 1978)

Gary Tong, organ

Intermission

Songs of Night and Rest

Stopping by the Woods on a Snowy Evening

Larry Nickel (b. 1950)

Ariane Maisonneuve, piano

Three Lullabies (Trzy Kolysanki), op 49

Henryk Górecki

- 1. Uśnijże mi, uśnij (Go to sleep, go to sleep)
- (b. 1933)

- 2. Kołyszże się kołysz (Rock, rock)
- 3. Nie piej, kurku, nie piej (Don't crow, cock, don't crow)

Two Songs

Sven-Erik Bäck

- 1. Song of the Morning
- 2. Eyes of Heaven

(1919-1994)

Our French Heritage

From Five Songs of the Newfoundland Outports

Harry Somers (1925-1999)

Si j'avais le bateau

Ariane Maisonneuve, piano

Three French-Canadian Folk Songs

Richard S Eaton (1914-1968)

- 1. En Passant par la Lorraine
- 2. A la Claire Fontaine
- 3. Vive le Canadienne

J'entends le Moulin

Donald Patriquin

(b. 1938)

Ariane Maisonneuve, piano

Text and Translation

Jubilate Deo (Psalm 100)

O be joyful in the Lord all ye lands, serve the Lord with gladness.

And come before his presence with a song.

Be ye sure that the Lord he is God:

It is he that hath made us, and not we ourselves;

We are his people, and the sheep of his pasture.

O go your way into his gates with thanksgiving, and into his courts with praise;

be thankful unto him, and speak good of his name.

For the Lord is gracious;

his mercy is everlasting, and his truth endureth from generation to generation. Glory be to the Father, and to the Son, and to the Holy Ghost.

As it was in the beginning, is now and ever shall be:

World without end, Amen.

A Hymn to the Virgin

Of one that is so fair and bright Velut maris stella (Star of the sea), Brighter than the day is light, Parens et puella (Parent and child): I cry to thee, thou see to me, Lady, pray thy Son for me, Tam pia, (so much mercy)
That I may come to thee.
Maria!

All this world was forlorn

Eva peccatrice, (Sinful Eve)

Till our Lord was y-born

De te genetrice. (Of you the mother)

With ave it went away

Darkest night, and comes the day

Salutis; (Prosperity)

The well springeth out of thee.

Virtutis. (Virtue)

Lady flower of everything,
Rosa sine spina, (Rose without thorns)
Thou bare Jesu, Heaven's King,
Gratia divina: (Divine grace)
Of all thou bear'st the prize,
Lady, queen of paradise
Electa: (Chosen one)
Maid mild, mother es Effecta (is complete)
Effecta. (complete)

Festival Te Deum

We praise Thee, O God,

we acknowledge Thee to be the Lord.

All the earth doth worship Thee,

the Father everlasting.

To Thee all angels cry aloud,

the Heav'ns, and all the Pow'rs therein.

To Thee Cherubim and Seraphim continually do cry,

Holy, Holy! Lord God of Sabaoth!

Heav'n and earth are full of the majesty of Thy glory.

The glorious company of the Apostles, praise Thee.

The goodly fellowship of the Prophets, praise Thee.

The noble army of Martyrs praise Thee.

The Holy Church thro'out all the world doth acknowledge Thee.

The Father of an infinite majesty

Thine honourable, true, and only Son;

Also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ.

Thou art the everlasting Son of the Father.

When Thou tookest upon Thee to deliver man,

Thou did'st not abhor the Virgin's womb.

When Thou had'st overcome the sharpness of death,

Thou did'st open the Kingdom of Heav'n to all believers.

Thou sittest at the right hand of God in the glory of the Father.

We believe that Thou shalt come to be our judge.

We therefore pray Thee help Thy servants,

Whom Thou hast redeemed with Thy precious blood.

Make them to be number'd with Thy Saints in glory everlasting.

O Lord save Thy people and bless Thine heritage

Govern them and lift them up forever.

Day by day, we magnify Thee

and we worship Thy name, ever world without end.

Vouchsafe O Lord to keep us this day without sin,

O Lord have mercy upon us,

O Lord let Thy mercy lighten upon us,

As our trust is in Thee.

O Lord, in Thee have I trusted,

Let me never be confounded.

Enatus est Emmanuel

Enatus est Emanuel,
Dominus,
quem praedixit Gabriel,
Dominus,
Dominus salvator noster est.

Hic jacet in praesepio
Dominus,
puer admirabilis,
Dominus,
Dominus salvator noster est.

Haec lux est orta hodie,
Dominus,
ex Maria virgine,
Dominus,
Dominus salvator noster est.

O Magnum Mysterium

O magnum mysterium, et admirabile sacramentum, ut animalia viderent Dominum natum, jacentem in praesepio. O beata Virgo, Cujus viscera meruerunt portare Dominum Jesum Christum. Alleluia.

Four Carols for a Holy Night

1. Sing Noel

Sing Noel, Sing Noel,
Join the happy throng
In this Christmas song.
Old and young, rich and poor,
Lift your hearts in valiant praise.
Come, come, from near and far,
Follow the holy star.
Time for music, time for love,
Time to watch the stars above.
Sing, Sing, Sing Noel.

To us is born Emmanuel

To us is born Emmanuel, Christ the Lord, As foretold by Gabriel, Christ the Lord, Christ the Lord who will save us.

Here we see him lying in a manger Christ the Lord, Wondrous Son of God most high, Christ the Lord, Christ the Lord who will save us.

Praise the Father and the Son, Christ the Lord, and the Holy Spirit, Christ the Lord, Christ the Lord who will save us.

O Great Mystery

O great mystery, and wondrous sacrament, that animals should see the newborn Lord lying in their manger. Blessed is the Virgin, whose womb was worthy to bear the Lord Jesus Christ. Alleluia!

2. Earth so lovely

Earth so lovely, so utterly lovely, Forgive us, Lord, Our heedless way. This Christmas night, O Lord, As the snow falls softly to earth, Remind us again of love and Thy birth.

3. The Little boy Jesus

He came to us on Christmas Day, Many long years ago. A humble child, a lovely child, Born in a manger low. Think of the little boy Jesus, So simple, so pure, so true, He was a quiet, plain little lad, Just like me and you. He wandered and played, On earth He staved. To help plain folks like us, He grew like a man In years of short span, But He lost not his heart of gold. The little boy Jesus is with us today, He comes ev'ry evening to play. To all boys and girls He is real, and say He's here, and He's here to stay.

4. These are the blossoms

These are the blossoms, This is the earth, This is the night of the holy birth. These are the wonders that we resist, This is the love that we have missed. Blunders we make, we fear and we hate, Teach us to love, or is it to late? Bless us this night, unworthy we be, Urgent our pray'r as we kneel to Thee.

Yule-Tide Fires

Light with the burning log of oak the darkness of thy care,
Deck with the scarlet berried bough the temple of the fair.
Spread pure white linen for a feast, perchance some guest may share.
Give forth thy gold and silver coins for they were lent to thee;
put out to usury thy dross, one talent gaineth three.
Perchance the hungered and the poor may pray to God for thee.
Once a pale star rose in the east for wandering herds to see.
To Bedl'em came a child so weak, and came strength to Gallilee!
Perchance if thou dost keep thy tryst, a star may rise for thee.

Torches

Torches, torches, run with torches
All the way to Bethlehem!
Christ is born and now lies sleeping;
Come and sing your song to Him!
Ah, Roro, Roro, my Baby,
Ah, Roro, my Love, Roro;
Sleep You well, my heart's own Darling,
While we sing You our Roro.
Sing my friends, and make you merry,
Joy and mirth and joy again;
Lo, He lives, the King of Heaven,
Now and evermore. Amen.

O Regem Caeli

O Regem caeli et terra, cui talia famulantur obsequia, stabulo praeponitur, qui continet mundum; Jacet in praesepio; et in caelis regnat. Alleluia. Alleluia.

Natus est nobis, hodie salvator, qui est Christus Dominus, in civitate David: Jacet in praesepio; et in caelis regnat. Alleluia. Alleluia.

Stopping by the Woods on a Snowy Evening

Whose woods these are I think I know. His house is in the village, though; He will not see me stopping here To watch his woods fill up with snow.

My little horse must think it queer To stop without a farmhouse near Between the woods and frozen lake The darkest evening of the year.

He gives his harness bells a shake To ask if there is some mistake. The only other sound's the sweep Of easy wind and downy flake.

The woods are lovely, dark and deep, But I have promises to keep, And miles to go before I sleep. And miles to go before I sleep.

Behold the King of Heaven

Behold the King of Heaven and Earth, Whom such obedience serveth! He who encompasseth the world is laid in a stable. He lieth in a manger and ruleth in heaven. Alleluia. Alleluia.

This day in the city of David Is born for us a saviour, Who is Christ the Lord. He lieth in a manger and ruleth in heaven. Alleluia. Alleluia.

Three Lullabies (Trzy Kołysanki), Op. 49

1. Uśnijże mi, uśnij Uśnijże mi, uśnij Albo mi urośnij. Pożeniesz mi gęsi Do zielonej sośni.

Kołsz mi się, kołysz, Kolebeczko sama. Bo jak ty mi uśniesz, Ja pójdę do siana

2. Kołyszże sie kołysz

Kołyszże się kołysz Kolibko lipowa, Niechże cię Pan Jezus Syneczku zachowa.

Kołyszże się kołysz, Od ściany do ściany, Uśnijże mi, uśnij, Syneczku kochany.

3. Nie piej, kurku, nie piej

Nie piej, kurku, nie piej, Nie budź mi Marysię. Nocka była krótka, Nie wyspała mi się.

Całą noc nie spała, Całą noc płakała. Lulajże, Marysiu, Lulaj, moja mała.

Two Songs

1. Song of the Morning

See, see wond'rous light and scent. See the smile of the fields and listen, Oh listen to song of the morning.

2. Eyes of Heaven

Blue eyes of heav'n are watching, They follow us, 'lone or in crowds. But should it become all too troublesome, Then shelter they seek in clouds. Don't ever believe they're in pain. It's not that they're weeping, it's the rain.

1. Go to sleep, go to sleep

Go to sleep,
Go to sleep and grow up.
You will take my geese
To the green pine forest.

Rock the cradle, Rock yourself, For when you fall asleep, I will stack the hay.

2. Rock, rock

Rock, rock Lime wood cradle. May Jesus protect you my son.

Rock, rock From wall to wall. Go to sleep, go to sleep My darling son.

3. Don't crow, cock, don't crow

Don't crow, cock, don't crow.
Don't wake Mary.
The night was short,
She didn't get enough sleep.

She did not sleep the whole night through. She wept the whole night. Hushaby, Mary, Hushaby, my little one.

Si j'avais le bateau

Si j'avais le bateau Que mon Père m'avait donné (A l'honneur du patron! Faisons sauter le bouchon!) Je pourrais traverser l'eau Et la mer sans bateau.

Si j'avais des enfants Qui m'appell'raient pas maman (Je boirons á la santé:) Oh! Je prieras Dieu souvent, Ou'ils mouririont subitement.

A l'honneur du patron Faisons sauter le bouchon, Je boirons à la santé d'un aimable société!

Three French-Canadian Folk Songs En Passant par la Lorraine

En passant par la Lorraine Avec mes sabots, En passant par la Lorraine Avec mes sabots, Rencontrai trois capitaines, Avec mes sabots dondaine, Oh! Oh! Avec mes sabots.

Rencontrai trois capitaines Avec mes sabots, Rencontrai trois capitaines Avec mes sabots; Ils m'ont appelé vilaine, Avec mes sabots dondaines, Oh! Oh! Oh! Avec mes sabots.

Je ne suis pas si vilaine, Avec mes sabots, Je ne suis pas si vilaine Avec mes sabots. Puisque le fils du roi m'aime, Avec mes sabots, dondaine, Oh! Oh! Avec mes sabots.

If I had the boat

If I had the boat that my father gave me, (At the honour of the boss, let's pop the cap.) I could cross the water and the sea without a boat.

If I had lads that wouldn't call me mama, (I would drink to their health.) Oh, I would often pray to God that they would suddenly die.

At the honour of the boss, let's pop the cap.
I would drink to the health of a likeable society.

While passing by Lorraine

While passing by Lorraine, With my shoes, While passing by Lorraine, With my shoes, I met three captains, With my shoes, dondaine, Oh! Oh! Oh! With my shoes.

I met three captains,
With my shoes,
Met three captains,
With my shoes,
They called me: Unpleasant!
With my shoes, dondaine,
Oh! Oh! Oh!
With my shoes.

I am not so unpleasant, With my shoes, I am not so unpleasant, With my shoes, Since the king's son likes me, With my shoes, dondaine, Oh! Oh! Oh! With my shoes.

A la Claire Fontaine

À la claire fontaine M'en allant promener, J'ai trouvé l'eau si belle Que je m'y suis baigné.

Refrain:

Il y a longtemps que je t'aime, Jamais je ne t'oublierai.

J'ai perdu ma maîtresse Sans l'avoir mérité, Pour un bouquet de roses Que je lui refusai.

Je voudrais que la rose Fût encore au rosier, Et moi et ma maîtresse Dans les mêm's amitiés.

Vive la Canadienne

Vive la Canadienne! Vole, mon coeur, vole! Vive la Canadienne Et ses jolis yeux doux.

Nous la menons aux noces, Vole, mon coeur, vole! Nous la menons aux noces, Dans tous ses beaux atours.

On danse avec nos blondes, Vole, mon coeur, vole! On danse avec nos blondes, Nous changeons tour à tour.

J'entends le Moulin

J'entends le Moulin tique tique taque. Mon père a fait batir maison.
L'a fait batir à trois pignons.
Sont trois charpentiers qui la font.
Le plus jeune c'est mon mignon.
Qu'apportes-tu dans ton jupon?
C'est un paté de trois pigeons.
Asseyons-nous et le mangeons.
En s'asseyant il fit un bond,
Qui fait trembler mer et poissons,
Et les cailloux qui sont au fond.

By the clear running fountain

By the clear running fountain I strayed one summer day. The water looked so cooling I bathed without delay.

Refrain:

Many long years have I loved you, Ever in my heart you'll stay.

I have lost my loved one In such a senseless way, She could not have the roses That I had picked that day.

Now I wish those red roses Were on their bush today, While I and my beloved Still went our old sweet way.

Long live my Canadian girl

Long live my Canadian girl, Fly, my heart, fly! Long live my Canadian girl And her sweet, blue eyes.

We lead her to the wedding, Fly, my heart, fly! We lead her to the wedding, In all her beautiful finery.

We dance with our fair-headed ones, Fly, my heart, fly!
We dance with our fair-headed ones, And change partners with each turn.

I hear the millwheel

I hear the millwheel tique tique taque.
My father is having a house built.
It's being made with three gables.
There are three carpenters building it.
The youngest is my darling.
What do you have in your apron?
It's a pie made of three pigeons.
Let's sit down and eat it.
While sitting down they all leapt up,
Causing the sea and fish to tremble,
And the stones which are on the bottom.

The University of Alberta Concert Choir, 2002-2003 Debra Cairns, Director David Wilson, Assistant Conductor Ariane Maisonneuve, Accompanist

Soprano

Janey Chan Joanna Dick Remi Do Heather Haug Christina Hof Jill Hoogewoonink Erica Knutson Amy Lin Adrienne Lloyd Ariane Maisonneuve Janice Marnle Constance McLaws Janette Purnell Lyndsey Pylypiuk Kirsty Strynadka Violeta Trinidad J. Tian Meera Varghese Jessica Wiens

Alto

Lauren Andres Nancy Blenkinsop Lisa Brownie Rebecca Carter Lily Chan Kristina Deacon Gabrielle Donnelly Bethan Franklyn Tamara Guillaume Melanie Harmsma Anne Hwang Jacelyn Jagessar Jaime Johansson Cynthia Kim Vun Chiew Amanda Koenig Teresa LaRocque-Walker Sara Lee Yong Li Kristine Nielsen Emily Ng Sarah Prescott Allison Schmidt Diana Squires Kenna Trudel Lindsey Williams

Tenor

Tony Luca Caruso Raymond Hansen Woo-Hyun Kang Mike Lyngstad Nathan Willis

Bass

Matthew Bouchard Montano Cabezas Kyle Carter Philip King Man Chow Christopher Chung Joel Delaney Nathan Finkbeiner Lincoln Ho Ryan Kolodziej Stewart Mawdsley Geoff Newton Evan Rokeby-Thomas Marc Turcotte Mike Wiens David Wilson

Concert Choir Executive

Co-Presidents: Joanna Dick

Rebecca Carter

Vice President: Jill Hoogewoonink

Treasurer:

Christina Hof

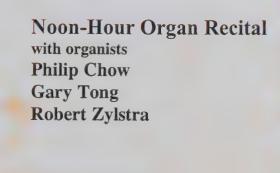
Secretary:

Gabrielle Donnelly

Honorary Member

Erin Crane

Please donate to Campus Food Bank



Monday, November 25, 2002 at 12:00 pm



Program



Department of Music University of Alberta

Noon-Hour Organ Recitals Mondays at Noon

January 27 February 24 March 24

Festival of Nine Lessons and Carols

Wednesday, December 4 at 7:30 pm Francis Winspear Centre for Music University of Alberta Mixed Chorus Faculty of Education Handbell Ringers Robert de Frece, Director

with organists Marnie Giesbrecht
Gary Tong

Joachim Segger

Readers include Her Honour, The Honourable Lois Hole, Lieutenant Governor of Alberta, and representatives of the University community. Sponsored by University of Alberta Mixed Chorus, Department of Music, University of Alberta Christian Chaplains. General Admission: \$6, available from the Winspear Centre Box Office.

Program

Toccata and Fugue in D Minor, BWV 565 Johann Sebastian Bach (1685-1750)

Nun komm, der heiden Heiland, BWV 599 Johann Sebastian Bach

Toccata from "Gothic Suite"

Léon Boëllman
(1862-1897)

Philip Chow, organ

Scherzo in E Major (1892) Eugène Gigout (1844-1925)

Robert Zylstra, organ

Variations sur un noël, Op. 20 (1922) Marcel Dupré (1886-1971)

Gary Tong, organ

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events:

November

29 Friday, 8:00 pm
The University of Alberta Concert
Choir. Debra Cairns, Conductor
Works by Britten, Lekberg, Loomer,
Górecki, Somers, Eaton, Patriquin.

December

1 Sunday, 3:00 pm The University of Alberta Concert Band. William H Street, Director Program will include works by Arnold, Bennett, Grainger, Milhaud, Persichetti, Shostakovich, Ticheli

2 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring
students from the Department of Music.

Free admission

2 Monday, 7:30 pm Grant MacEwan College and University of Alberta Jazz Bands Ray Baril and Tom Dust, Directors An Evening of Big Band Jazz L Haar Theatre, Jasper Place Campus Grant MacEwan College Admission: \$10/adult, \$8/student/senior For tickets and concert information, please call 497-4436

3 Tuesday, 8:00 pm The University of Alberta Jazz Choir: *Happnin'* Liana Bob, Conductor 4 Wednesday, 7:30 pm Festival of Nine Lessons and Carols University of Alberta Mixed Chorus Faculty of Education Handbell Ringers. Robert de Frece, Director with organists Marnie Giesbrecht, Gary Tong and Joachim Segger Readers include Her Honour, The Honourable Lois Hole, Lieutenant Governor of Alberta, and representatives of the University community. Sponsored by University of Alberta Mixed Chorus, Department of Music, University of Alberta Christian Chaplains Francis Winspear Centre for Music General Admission: \$6, available from the Winspear Centre Box Office Donation to U of A Campus Food Bank gratefully accepted, please call 492-8677.

January

10 Friday, 8:00 pm

Music at Convocation Hall

Jacques Després, piano

Ballades by Hétu, Debussy,

Brahms and Chopin

Admission: \$12/adult, \$7/student/senior

13 Monday, 12:10 pm Music at Noon, Convocation Hall Student Recital Series featuring students from the Department of Music. Free admission

Please donate to Campus Food Bank



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded

message will inform you of any changes to our schedule).

Concert Band

William H Street, Director Randy Witte, Assistant Conductor

Sunday, December 1, 2002 at 3:00 pm

Convocation Arts Building University of Alberta

Program

Festive Overture (1954)

Dmitri Shostakovich (1906-1975)

Randy Witte, conductor

Prelude, Siciliano and Rondo (1979)

Malcolm Arnold

(b. 1921)

Symphonic Songs for Band (1955)

Robert Russell Bennett

(1894-1981)

Suite Française (1944)

Normandie

Bretagne

Ile de France Alsace-Lorraine

Provence

Darius Milhaud (1892-1974)

Intermission

Sun Dance (1997)

Frank Ticheli (b. 1958)

Randy Witte, conductor

Chorale Prelude: So Pure the Star, Op. 91 (1962) Vincent Persichetti (1915-1987)

Lincolnshire Posey (1937)

Percy Aldridge Grainger

1. Lisbon

(1882-1961)

2. Horkstow Grange

(The Miser and his Man: A Local Tragedy)

3. Rufford Park Poachers (Poaching Song)

4. The brisk young Sailor (returned to wed his True Love)

5. Lord Melbourne (War Song)

6. The Lost Lady Found (Dance Song)

University of Alberta Concert Band, 2002-2003 William Street, Director Randy Witte, Assistant Conductor

Oboe I

Sherri Cohen

Oboe II

Graeme Armstrong

Piccolo

Jennifer Taylor

Flute I

Joy Wang Morgan Lavigne Donna Reimchen Jenny Morrison

Flute II

Sarah Glassman Aura Giles Kristin Morin Blaine Thompson Lisa Slutsken Jennifer Taylor

Clarinet I

Graham Steel Mary Jackson

Clarinet II

Massa Abe Philip Stein

Clarinet III

Suzie Iskew Chantel Bunnell Paul Neufeldt Cindy Blois

Bass Clarinet

Lyndsey Cohen Suzie Iskew

Bassoon I April Mangham

Bassoon II

Dathan Blayney

Alto Saxophone I Kyle Swenson

Alto Saxophone II

Megan Teha

Tenor Saxophone Gillian McLean Brendan Tonn

Baritone Saxophone

Lindsey Caras

Horn I

Paula Sampson

Horn II

Frank Dunnigan*

Horn III

Kathleen Groenewagen

Horn IV

Marshall Tindall

Cornet I

Michelle Paradis Christie Klassen

Cornet II

Janita Burgess Liam Stewart

Adam Jocksch

Cornet III

Marc Turcotte Greg Hutchinson

Trumpet I Kyle Townend Cassy Lawson

Trumpet II

Norman Stein Jennifer Eggert

Euphonium

Daniella Rubeling Deana Hall Radelle Blum

Trombone I

Todd Carson Megan Karius

Trombone II

Nathan Taylor

Trombone III

Eric Coulthard

Tuba

Devin Cook Erik Jacobs Roberta Koelmann

Percussion

Melissa Ma Alvin Laws Allison Kwan Steven Peters

Piano

Allison Kwan

^{*}Faculty

Upcoming Events

2 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring
students from the Department of Music.
Free admission

2 Monday, 7:30 pm Grant MacEwan College and University of Alberta. **Jazz Bands Ray Baril and Tom Dust, Directors** *An Evening of Big Band Jazz* L Haar Theatre, Jasper Place Campus Grant MacEwan College Admission: \$10/adult, \$8/student/senior For tickets and concert information, please call 497-4436

3 Tuesday, 8:00 pm The University of Alberta Jazz Choir: Happnin'. Liana Bob, Conductor featuring Happnin' Small Ensembles Program will include works by Heather Hindman, Réjean Marois, Lane Price, Darmon Meader (New York Voices) and Anders Edenroth (The Real Group)

4 Wednesday, 7:30 pm Festival of Nine Lessons and Carols University of Alberta Mixed Chorus Faculty of Education Handbell Ringers. Robert de Frece, Director with organists Marnie Giesbrecht, Gary Tong and Joachim Segger Readers include Her Honour, The Honourable Lois Hole, Lieutenant Governor of Alberta, and representatives of the University community. Sponsored by University of Alberta Mixed Chorus, Department of Music, University of Alberta Christian Chaplains Francis Winspear Centre for Music General Admission: \$6, available from the Winspear Centre Box Office Donation to U of A Campus Food Bank gratefully accepted, please call 492-8677.

January

10 Friday, 8:00 pm

Music at Convocation Hall

Jacques Després, piano

Ballades by Hétu, Debussy,

Brahms and Chopin

Admission: \$12/adult, \$7/student/senior

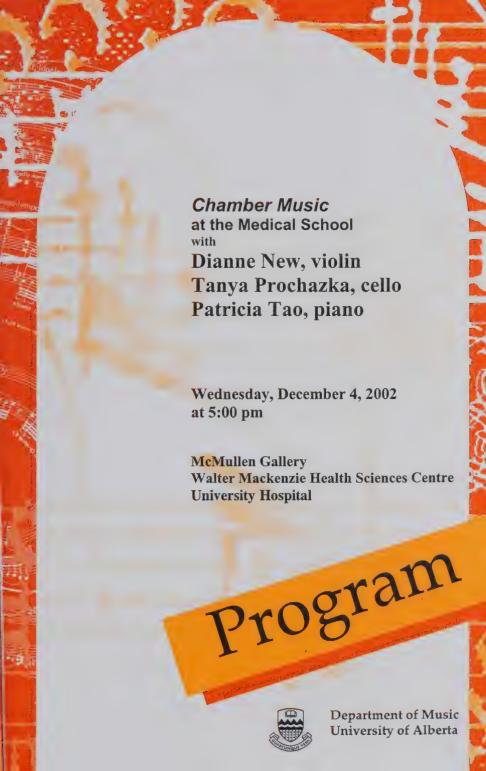
13 Monday, 12:10 pm Music at Noon, Convocation Hall Student Recital Series featuring students from the Department of Music. Free admission



Please donate to Campus Food Bank

Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult Convocation Hall, Arts Building, University of Alberta Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



Program

Sonata for Cello and Piano

in D Major, Op. 102, No. 2

Ludwig van Beethoven

I. Allegro con brio

(1770-1827)

II. Adagio con molto sentimento d'affetto

III. Allegro-Allegro fugato

Tanya Prochazka, cello Patricia Tao, piano

Trio in D Minor, Op. 49

Felix Mendelssohn (1809-1847)

I. Molto Allegro agitato

II. Andante con moto tranquillo

III. Scherzo: Leggiero e vivace IV. Finale: Allegro assai appassionato

Dianne New, violin Tanya Prochazka, cello Patricia Tao, piano

Reception to follow.

Special thanks to the Office of Equity and Faculty Development and to Dean Lorne Tyrrell for their support of this program.

Dianne New is presently Principal Second Violin of the Edmonton Symphony Orchestra. She has been Concertmaster of the Arden Ensemble of St. Albert, the Canadian Touring Company of the *Phantom of the Opera*, as well as the Edmonton and National Youth Orchestras.

Highly regarded as a chamber musician, Dianne has been featured in such series as the University of Alberta Department of Music Encounters Concert Series, the Edmonton New Music Festival, and with the other members of the Debut String Quartet, were Canada's first finalists in the Banff International String Quartet Competition. Having begun to study the violin at age 3 and joining the Edmonton Symphony Orchestra at 18, almost all her life has been spent as an active member of Edmonton's music community.

Tanya Prochazka is professor of cello and chamber music and conductor of the University Symphony and the Academy Strings orchestras at the University of Alberta in Edmonton, Canada. Originally from Australia, Tanya pursued her cello studies at the Conservatoire in Paris with Andre Navarra and at Indiana University with Janos Starker. Her solo and chamber music career has taken her to all the corners of the globe.

Tanya has recorded CDs with artists Stephane Lemelin (French cello and piano music, American Cello Masterpieces), Janet Scott Hoyt (The Passionate Englishman), Milton Schlosser (Grieg Sonata), and the University of Alberta's Madrigal Singers (Tavener's Svyati). Soon to be released is her latest recording with Jacques Despres of *The New Goldberg Variations*.

Patricia Tao joined the University of Alberta's Department of Music last July. She received degrees from Harvard University, Indiana University and her doctorate from the State University of New York at Stony Brook, where her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish.

As pianist of the Guild Trio for ten years, she performed throughout North America and Europe, held the position of "Trio-in-Residence" at the Tanglewood Music Centre and helped establish the first American chamber music residency in a medical school. As soloist, Ms Tao performed throughout the United States for Columbia Artist's Community Concert Series and was sponsored by the United States government as an "Artistic Ambassador" with concerts in Europe. Ms Tao's live performances have been broadcast on National Public Radio's "Performance Today," WNYC's "Around New York," and WQXR's "The Listening Room," as well as the public television series "Premiere Performances" out of St. Louis.

Upcoming Events:

January

10 Friday, 8:00 pm Music at Convocation Hall

Jacques Després, piano Ballades by Hétu, Debussy,

Brahms and Chopin

Admission: \$12/adult, \$7/student/senior

13 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring
students from the Department of Music.

Free admission

17 Friday
Faculty & Friends
Katherine Corcoran, soprano
Harold Wiens, baritone
Roger Admiral, piano
Duets by Brahms and Schumann
Selected lieder by Wolf
(on the centenary of his death in 2003)
Admission: \$12/adult, \$7/student/senior

18 Saturday, 6:00 pm *MSA Formal*For ticket and event information, please contact the MSA Executive by e-mail: th@ualberta.ca

19 Sunday, 3:00 pm Faculty Recital Tanya Prochazka, cello Janet Scott Hoyt, piano Cello music by Brahms 20 Monday, 8:00 pm Student Composers Concert

A concert of new works for woodwind quintet by composition students at the University of Alberta Studio 27, Fine Arts Building 2-7 Free admission

26 Sunday, 8:00 pm Master of Music Recital Vaughn Roste, Choral Conducting Christ and Anti Christ Featuring works by Hoveland, Haydn, Lauridsen, Lotti, Handel, Gawthrop, Willan, Barber, Monteverdi and Belmont. McDougall United Church Free admission

27 Monday, 12:00 pm
Noon-Hour Organ Recital
The recital presents a variety of organ
repertoire played by students, faculty and
guests of the University of Alberta

30 Thursday, 2:00 pm Lecture/Workshop with Visiting Artist **Brigitte Poulin, piano** Studio 27, Fine Arts Building 2-7

Free admission

Free admission

30 Thursday, 8:00 pm Visiting Artist Recital **Brigitte Poulin, piano** Studio 27, Fine Arts Building 2-7



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



A Concert of New Electroacoustic Compositions

by Students of MUSIC 545

Wednesday, December 11, 2002

12:00 noon

Fine Arts Building 2-7

Department of Music



A Concert of New Electroacoustic Compositions Friday, December 11, 2002 12:00 noon Fine Arts Building 2-7



Mustafa Bo	r
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Variations on South Park (2002) 5:57

Jeff Donkersgoed

Different Paths, Similar Result (2002) 6:18

Owen McDonnell

Tales (2002) 7:06

Grant Bowering

Convolatile (2002) 9:20



Aaron Goos	
Potemkin (2002)	6:30
Raymond Hansen	
<i>6'10''</i> (2002)	6:10
Laurie Radford	
Verb Tales (2002)	5:00



Duo Recital

Alycia Au, violin Julie Amundsen, cello

Friday, December 13, 2002 at 8:00 pm



Program





Program

Duet for Violin and Cello

Allegro sostenuto

Aria con Variazioni

Ludwig van Beethoven

(1770-1827)

Béla Bartók (1881-1945)

Ten Duos from 44 Duos for Two Violins

Dance

Burlesque Fairy Tale

Cushion Dance

Midsummer Night Song

Mosquito Dance

Sorrow

Teasing Song

Pizziccato

Ruthenian Kolomejka

Intermission

Sonate pour violon et violoncelle (1922)

Allegro

Tres vif

Lent

Vif, avec entrain

Passacaglia Duo for Violin and Cello (after George Frideric Handel's Suite No.7

in G Minor for Harpsichord)

Maurice Ravel (1875-1937)

Johann Halvorsen (1864-1935)

This recital is presented in partial fulfilment of the requirements for Music 601.

Alycia Au is a recipient of a Beryl Barns Memorial Award (Graduate) and the Alumni Council Milleneum Graduate Scholarship.

Julie Amundsen is a recipient of a Beryl Barns Memorial Award (Graduate).

Reception to follow in the Arts Lounge.

Upcoming Events:

January

8 January, 8:00 pm Doctor of Music Recital Magdalena Adamek, piano Program will include works by

Beethoven, Schubert, Chopin, Szymanowski, and Magin Free admission

10 Friday, 8:00 pm Music at Convocation Hall

Jacques Després, piano

Ballades by Hétu, Debussy, Brahms and Chopin

Admission: \$12/adult, \$7/student/senior

13 Monday, 12:10 pm Music at Noon, Convocation Hall Student Recital Series featuring students from the Department of Music Free admission

14 January, 3:30 pm Piano Masterclass with Visiting Artist Alexandra Munn Free admission

17 Friday Faculty & Friends Katherine Corcoran, soprano Harold Wiens, baritone Roger Admiral, piano Duets by Brahms and Schumann Selected lieder by Wolf (on the centenary of his death in 2003) Admission: \$12/adult, \$7/student/senior

18 Saturday, 6:00 pm MSA Formal. For ticket and event information, please contact the MSA Executive by e-mail: th@ualberta.ca

19 Sunday, 3:00 pm Faculty Recital Tanya Prochazka, cello Janet Scott Hoyt, piano Brahms Clarinet Sonatas, Op. 120 and Schumann's Dichterliebe, arranged for cello and piano

20 Monday, 8:00 pm Student Composers Concert A concert of new works for woodwind quintet by composition students at the University of Alberta Studio 27, Fine Arts Building 2-7 Free admission

26 Sunday, 8:00 pm Master of Music Recital Vaughn Roste, Choral Conducting Christ and Anti Christ Featuring works by Hovland, Haydn, Lauridsen, Lotti, Handel, Gawthrop, Willan, Barber, Monteverdi and Belmont. McDougall United Church Free admission

27 Monday, 12:00 pm Noon-Hour Organ Recital

The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta Free admission

30 Thursday, 2:00 pm Lecture/Workshop with Visiting Artist Brigitte Poulin, piano Studio 27, Fine Arts Building 2-7 Free admission



Please donate to Campus Food Bank Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult Convocation Hall, Arts Building, University of Alberta Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



Jacques Després, piano

Friday, January 10, 2003

7:15 pm Pre-Concert Introduction

 $\ \, \textbf{by Malcolm For syth} \\$

Main floor, Convocation Hall

8:00 pm Concert



Arts Building University of Alberta



Program

Ballade (1978)

Jacques Hétu (b. 1938)

Ballade (1890)

Claude Debussy (1862-1918)

Balladen, Op. 10 (1854)

Johannes Brahms (1833-1897)

Andante Andante

Intermezzo-Allegro Andante con moto

Intermission

Ballade No. 1 in G Minor, Op. 23 (1831-35)
Ballade No. 2 in F Major, Op. 38 (1836-39)

Frédéric Chopin (1810-1849)

Ballade No. 3 in A-Flat Major, Op. 47 (1840-41)

Ballade No. 4 in F Minor, Op. 52 (1841-42)

Program Notes

In 12th century Provence, the term ballade referred to a folk-style dance form. From the next century on, the dance element disappeared and the ballade evolved into two different and distinct artistic genres: literary and musical.

In literature, the ballade was transmitted, through the centuries, orally and in written form. In poetry, it became a sophisticated and precise literary genre with writers such as Villon, Dante, and Petrarch. From 18th century England, ballades that through the century had been orally transmitted started to systematically be collected by writers, such as Percy and Sir Walter Scott, who also added to the genre by writing their own. The subjects of these folk-like ballades were, to name a few, history, legend, myth, epic and obviously love. Orally transmitted folk ballades were also a source of material for German Romanticists, beginning with Goethe, who collected some folk ballades and also wrote some of his own. The style of the German ballades was narrative in nature and "involving epic, legendary, fantastic or fairy tale themes." This use of the ballade reached Poland in the beginning of the 19th century. Apparently, the best writer of this genre in Poland was Mickiewicz.

The musical history of the ballade is characterized by the different forms and shapes it took. From the middle Ages, with the trouvères and troubadours, the ballade was a song with musical accompaniment. It developed in France into a polyphonic work used by composers such as Dufay and de Machaut. In Italy in the 15th century, it took the shape of a two-part choral work. With the birth of the so-called Romantic Movement, a new type of lied appeared in Germany: the ballade. It apparently was influenced by the popular English and Scottish musical ballades. This German tradition of ballade writing started with Zumsteeg, Loewe and went on to Schubert, Schumann and Brahms.

This leads us to Chopin whose four ballades will fill the second half of the recital. Chopin was the first composer to write purely instrumental ballades. Even if the medium for this language is the piano alone, through Chopin's hand, one can feel a direct connection encompassing the long ballade tradition. In Chopin's ballades, there is a clear dance element, and his narrative and lyrical style appears to combine in mood and character the many themes of the traditional ballade. Most importantly, although there are some structural similarities between the ballades, Chopin's ballades are defined more by their content and poetic qualities than their organizational design.

This trend, of greater independence and poetic freedom, does fit the artistic and musical inclination of early 19th century composers, especially when writing for piano. Larger musical forms of the classical style were more or less, as Arnold Hauser described in The Social History of Art, replaced by "less severe and schematically molded forms," such as Fantasies, Rhapsodies, Arabesques, Etudes, and Intermezzi. With Chopin, Liszt and Schumann, for example, a larger work could be a series of shorter pieces, most often descriptive and evocative in their content, united under a title. Hauser compared this practice to that of the sketch-book of a painter. This practice, to a certain extent, replaced forms such as the sonata which is in itself a complete world, a "microcosm." In these short pieces, composers were probably influenced by their literary counterparts who were primarily interested with poetic content rather than in having their thoughts fit a "form." This is not to say that composers using larger and traditional forms were not interested

with artistic content in their work. But with romanticism, the "I," ego, impressions and feelings of the composers were becoming the dominant element to be communicated. Consequently, the manner in which it was communicated became as original and personal. In his ballades, Chopin is a particularly interesting storyteller. Although his compositional motivations were not, on the surface, of "nationalistic" nature, he certainly did not attempt to deny his Polish influences. This certainly can help explain how the more "Western" contemporary critics of Chopin saw in his music, "eccentricities full of earsplitting dissonances."

Although Chopin's ballades cannot be associated with a literary parallel, with the opening ballade of his opus 10, Brahms is the first composer to associate a literary work to a purely instrumental ballade. In this initial ballade, not only does Brahms give us the source of the literary material in his subtitle, ("after the Scottish ballad 'Edward' in Herder's Stimmen der Völken"), the opening musical phrase fits the words of the literary ballade rather closely. The last three ballades of this early collection by Brahms follow the pattern set by the first one: they are all in a three-part song form. In addition, Brahms' youthful voice shows a personal side, without inhibition, that is not easily found in his mature works. The tragic time in which these works were sketched was of great significance for this impressionable young composer. As in the 'Edward' ballade, in which a father is slain by his son, Brahms might have not escaped a certain parallel or symbolism as he somehow was about to replace his musical surrogate father, Robert Schumann, whose mind was ravaged by syphilis and whose body was never to leave an asylum.

Debussy's Ballade is a very early work. Its original title, "Ballade Slave," seems to allude more to a slight touch of exoticism than a truly Eastern idiom. Although Debussy was greatly influenced by Russian music in the early days of his musical life following a two-month stay in this then remote world, a listener cannot help but recognize a clear Gallic voice. This work is also of particular interest because it prefaces Debussy's greatest works. One of the compositional techniques that Debussy later rather disliked greatly is the almost literal repetition of phrases. Of course, this kind of repetition might be one of the connections to the literary ballade, but later in his life, Debussy did not view this as a sign of a sophisticated and creative mind. Nonetheless, this work is unmistakably Debussy and provides another display of the ballade genre.

Canadian composer Jacques Hétu unassumingly described his Ballade as "based on a brief cell of an ascending seventh and descending second." Interestingly, the spirit of the work belongs to the romantic tradition as epic, dramatic and lyrical sections are juxtaposed in a dense, extroverted and powerful work.

Widely acclaimed pianist **Jacques Després** has dazzled audiences for over two decades in his native Canada and the U.S. with his sensitive yet powerful style and sympathetic interpretations of a broad range of composers. Respected American critic Leslie Gerber took notice of this versatility by writing, "Few major pianists have given equally convincing performances of Beethoven and Chopin. The ability to play one composer's music very well seems almost to preclude doing as well with the other. But Després proved an exception to this rule...He immediately showed that he is a Bartok player after the composer's own heart."

Since his debut with the Montréal Orchestra Symphony Orchestra in 1978, Mr Després has appeared as soloist with many other symphony orchestras under the baton of conductors including Otto-Werner Muller, Franz-Paul Decker, Jens Nygaard and Simon Streatfield He also shared the stage, in gala concerts, with internationally renowned pianists Radu Lupu, Lazar Berman, Ilana Vered, David Owen Norris, and Nicolai Petrov. Mr Després' tours have included numerous recitals in Canada aired on CBC radio, and performances at summer festivals in North America.

Mr Després has established a solid reputation as a leading lecture-performance artist on both period and modern instruments. He was invited to speak on the Chopin Ballades at the Juilliard School, the early sonatas of Beethoven at the yearly Friends of the Arts Beethoven Festival on Long Island and the Bartök Mikrokosmos at Vanderbilt University.

The long list of Mr Després' prestigious awards includes: The Frank Kopp Memorial Prize at the University of Maryland International Piano Competition; First Prize at the Montreal Symphony Orchestra Competition; and the Musical Academy of Quebec "Prix d'Europe" competition. He is also the recipient of numerous grants from the Juilliard School, the Quebec ministries of Education and Cultural Affairs, and the Canada Council.

Després was the musical director of Summer Serenades, a four-week lecture-concert series at the University of Stony Brook's Staller Center. This imaginative series won an enormous following due in large part to Després performances, his lucid and illustrative pre-concert lectures, and his creative programming. The series not only delivered compelling solo and chamber music performances from the standard repertoire; it also gave voice to such neglected composers as Clara Schumann, Alma Mahler-Werfel, and Federico Garcia Lorca to name but a few.

Mr Després completed his doctorate at the State University of New York at Stony Brook and holds a Masters degree from the Juilliard School of Music. He received with High Distinction the Artist Diploma from Indiana University, and was awarded a unanimous first prize from the Conservatory of Quebec, which invited him to perform recitals commemorating the school's 40th and 50th anniversaries. He studied under many of the great masters including György Sebök, Gilbert Kalish, Adele Marcus, William Masselos and Christiane Sénart. Mr Després has taught at Western Washington University and in the fall 2000, joined the Music Department of the University of Alberta in Edmonton. He also has recorded solo piano repertoire for the Eroica and VDE/Gallo CD labels. Naxos will release his latest CD, featuring the keyboard works of Joseph Martin Kraus, in the spring 2001.

Upcoming Events:

January

8 January, 8:00 pm Doctor of Music Recital Magdalena Adamek, piano Program will include works by Beethoven, Schubert, Chopin, Szymanowski, and Magin. Free admission

10 Friday, 8:00 pm

Music at Convocation Hall

Jacques Després, piano

Ballades by Hétu, Debussy,

Brahms and Chopin

Admission: \$12/adult, \$7/student/senior

12 Sunday, 8:00 pm
Verboden Vruch
Renaissance Recorder Trio
Kamala Bain, Teresa Hron
and Laoise O'Brien
with guest John Brough, alto
Admission: \$12/adult, \$7/student/senior

13 Monday, 12:10 pm

Music at Noon, Convocation Hall Student

Recital Series featuring students from the

Department of Music Free admission

14 January, 3:30 pm
Piano Masterclass with Visiting Artist
Alexandra Munn
Free admission

18 Saturday, 6:00 pm MSA Formal For ticket and event information, please contact the MSA Executive by e-mail: th@ualberta.ca Faculty Recital
Tanya Prochazka, cello
Janet Scott Hoyt, piano
Brahms Clarinet Sonatas, Op. 120 and
Schumann's Dichterliebe, arranged
for cello and piano

19 Sunday, 3:00 pm

20 Monday, 8:00 pm **Student Composers Concert** A concert of new works for woodwind quintet by composition students at the University of Alberta'. Studio 27, Fine Arts Building 2-7. Free admission

26 Sunday, 8:00 pm
Master of Music Recital
Vaughn Roste, Choral Conducting
Christ and Anti-Christ
Featuring works by Hoveland, Haydn,
Lauridsen, Lotti, Handel, Gawthrop,
Willan, Barber, Monteverdi and Belmont.
McDougall United Church. Free admission

27 Monday, 12:00 pm
Noon-Hour Organ Recital
The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta
Free admission

30 Thursday, 2:00 pm Lecture/Workshop with Visiting Artist **Brigitte Poulin, piano** Studio 27, Fine Arts Building 2-7 Free admission

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..../continued on next page

Upcoming Events (cont'd): February

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10 Monday, 8:00 pm Music at Convocation Hall William H Street, saxophone Roger Admiral, piano Works by Denisov, Fisher, Bashaw, Lauba, Bauzin, Gallois-Montbrun and Heider

14 Friday, 6:00 pm The University of Alberta Academy Strings Valentine's Ball Tanya Prochazka, Conductor University of Alberta Faculty Club For tickets and event information, please call 492-9410

23 Sunday, 9:30 am Piano Masterclass with Visiting Artist Angela Cheng Free admission

24 Monday, 12:00 pm Noon-Hour Organ Recital

28 Friday, 8:00 pm

The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta. Free admission

Faculty & Friends Marnie Giesbrecht, organ Liszt Prelude and Fugue on BACH Franck Chorale in A Minor, Finale Reger Introduction and Passaglia Reger Benefictus, Schumann BACH sketches Admission: \$12/adult, \$7/student/senior



Please donate to Campus Food Bank

Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes

to our schedule).





In Recital

Eric Goluszka, saxophones with Roger Admiral, piano

Saturday, January 11, 2003 at 5:00 pm

Concerto (1959)

I. Lento Esspressivo - Allegro

II. Sarabande

III. Rondo

Steady Study on the Boogie (1993)

Intermission

The Green Ray (1991)

Hommage à Sax (Diptyque Concertant) (1958) I. Adagio recitativo

II. Allegro commodo

Pierre Max Dubois (1930 - 1995)

> Christian Lauba (b. 1952)

> > Gavin Bryars

(b. 1943)

René Bernier

(1905 - 1984)

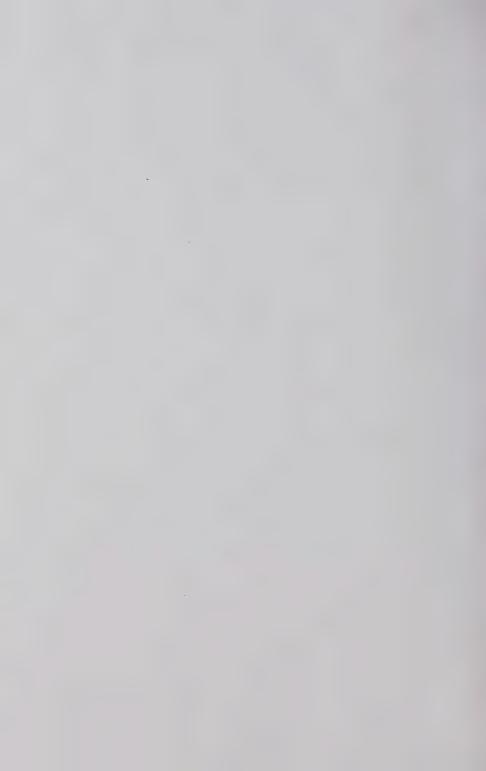
This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr Goluszka.

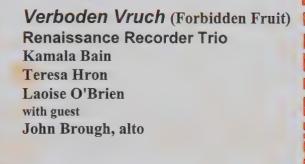
Mr Goluszka is the recipient of a Beryl Barnes Memorial Award (Undergraduate).

Reception to follow in the Arts Lounge.









Sunday, January at 12, 2003 at 8:00 pm



Program



Department of Music University of Alberta



Program

Mass upon Ancor che col partire – Kyrie	Philippus de Monte (1521-1603)
Fantasia	Thomas Lupo (ca.1598-1642)
Is love a boy? – Boy Pity me	William Byrd (1543-1623)
Mass upon Ancor che col partire – Gloria	Philippus de Monte
Fa la sol Taunder naken	Willam Cornysh (ca. 1465-1523) Henry VIII (1491-1615)
Mass upon Ancor che col partire – Credo	Philippus de Monte
Si dormiero	Heinrich Isaac (ca.1450-1517)
Fortuna ad voces musicales Tart ara	Ludwig Senfl (ca.1486-1543) Heinrich Isaac
Intermission	
Mass upon Ancor che col partire – Sanctus	Philippus de Monte
Benedic, anima mea	Jacob Regnart

Mon coeur se recommande à vous

Beati paupers

Orlando di Lasso (1532-1594)

(ca. 1540-1599)

Jean de Castro (ca. 1540-1600)

..../continued on next page

Mass upon Ancor che col partire – Agnus Dei

Philippus de Monte

A Browning

Sancta Dei Genetrix

Coockow as I me walked

Ancor de col partire

John Baldwine (1560-1615) John Dunstable (ca. 1390-1453) John Baldwine

Cipriano Rore (ca. 1515-1565)

Texts and Translations

Is love a boy?

Is love a boy? What means he then to strike? Or is he blind? Why will he be a guide? Is he a man? Why doth he hurt his like? Is he a God? Why doth he men deride? No one of these, but one compart of all; A willful boy, a man still dealing blows, Of purpose blind, to lead men to their thrall, A God that rules unruly, God he knows. Boy pity me that am a child again, Blind be no more my guide to make me stray, Man use thy might to force away my pain, God do me good, and lead me to my way. And if thou be'st a power to me unknown, Power of my life, let here thy grace be shown.

Benedic, anima mea

Benedic, anima mea, Domino et omnia, quae intra me sunt, nomine sancto eius.

Benedic, anima mea, Domino, et noli oblivisci omnium beneficiorum eius.

Qui replet bonis os tuum, qui renovat ut aquilae iuventutem tuam, miserator et misericors Dominus, tardus ad iram et multum misericors.

Beati pauperes

Beati pauperes spiritu,

quoniam ipsorum est regnum celorum. Beati mites. quoniam ipsi possidebunt terram. Beati qui lugent, quoniam ipsi consolabuntur. Beati qui esuriunt et sitiunt iustitiam, quoniam ipsi saturabuntur. Beati misericordes, quoniam ipsi misericordiam consequentur. Beati mundo corde. quoniam ipsi Deum videbunt. Beati pacifici, quoniam filii Dei vocabuntur. Beati qui persecutionem patiuntur propter iustitiam, quoniam ipsorum est regnum celorum. Beati estis cum maledixerint vobis homines et persecuti vos fuerint et dixerint omne malum mentientes propter me: Gaudete et exultate, quoniam merces

Ancor che col partire

vestra copiosa est in caelis.

Ancor che col partire, io mi senta morire, partir vorrei ogn'hor, ogni momento, tant'il piacer ch'io sento de la vita ch'acquisto nel ritorno, et cosi mille, mille volt'il giorno partir vorrei, tanto son dolci gli ritorni miei.

Bless the Lord, my soul, With all that is within me Praise thy holy name.

Bless the Lord, my soul, Forget not his Many gifts.

Who satisfies your mouth with good things; your youth is renewed like the eagle's; The Lord is merciful and gracious, slow to anger and rich in mercy.

Blessed are the poor in spirit, for theirs is the kingdom of heaven.

Blessed are the meek, for they shall inherit the earth.

Blessed are those who mourn, for they shall be comforted.

Blessed are those who hunger and thirst for righteousness, for they shall be satisfied.

Blessed are the merciful, for they shall obtain mercy.

Blessed are the pure in heart, for they shall see God.

Blessed are the peacemakers, for they shall be called sons of God.

Blessed are those who are persecuted for righteousness' sake,

for theirs is the kingdom of heaven. Blessed are you when men revile you and persecute you and utter all kinds of evil against you falsely on my account. Rejoice and be glad, for your reward is

great in heaven

Even if in leaving
I feel I will die,
I would leave soon, this instant,
so great is the pleasure
I feel in returning;
Thus I would leave you a thousand and a
thousand times a day, so great is the
sweetness of my return.

A graduate of the University of Alberta, **Teresa Hron** is currently working and studying in Amsterdam. She has studied recorder with Paul Leenhouts and Saskia Coolen and continues her studies in contemporary music performance and composition. Her musical passions range from Renaissance music to the musical culture of South India. Ms. Hron performs with the *Royal Wind Music* as well as several other groups focusing on contemporary music or improvisation.

Laoise O'Brien graduated from Trinity College, Dublin in Flute performance before pursuing her interest in Early Music in Amsterdam with Paul Leenhouts and Walter van Hauwe. A founding member of *Phantasticus*, an early music chamber ensemble which has performed at all the major festivals in Ireland, Laoise is also in demand as a soloist and teacher in Ireland and pursues in her great love Renaissance consort music in managing and playing with the *Royal Wind Music*.

Kamala Bain, a graduate of both the University of Auckland and the Conservatory of Amsterdam in Recorder performance, developed her passion for chamber music while studying in Amsterdam under the tutelage of Walter van Hauwe and Paul Leenhouts. She has been a founding member of several ensembles, including the Royal Wind Music where she acted as assistant director for several years. Kamala recently returned to New Zealand with the hope of fostering better recorder awareness and playing techniques, especially in the fields of Renaissance consort and contemporary chamber music.

This concert is made possible through the generosity of:

The Edmonton Recorder Society
The Czecho-Slovak Society of Arts and Sciences of Alberta
The Czech and Slovak Association of Canada
The Canadian Centre for Austrian and Central European Studies
The Department of Music

Upcoming Events:

January

13 Monday, 12:10 pm
Music at Noon, Convocation Hall
Student Recital Series featuring
students from the Department of Music.
Free admission

14 January, 3:30 pm
Piano Masterclass with Visiting Artist
Alexandra Munn. Free admission

18 Saturday, 6:00 pm MSA Formal

For ticket and event information, please contact the MSA Executive by e-mail: th@ualberta.ca

19 Sunday, 3:00 pm
Faculty Recital
Tanya Prochazka, cello
Janet Scott Hoyt, piano
Brahms Clarinet Sonatas, Op. 120 and
Schumann's Dichterliebe,
arranged for cello and piano

20 Monday, 8:00 pm Student Composers Concert A concert of new works for woodwind quintet by composition students at the University of Alberta. Studio 27, Fine Arts Building 2-7. Free admission

22 Wednesday, 7:00 pm **Quartango** Workshop

String and Ethnomusicology

Presented by The Arden Theatre

General admission: \$10

For tickets or more information, contact

Kristen Cholak at 619-5690

26 Sunday, 8:00 pm
Master of Music Recital
Vaughn Roste, Choral Conducting
Christ and Anti-Christ
Featuring works by Hoveland, Haydn,
Lauridsen, Lotti, Handel, Gawthrop,
Willan, Barber, Monteverdi and
Belmont. McDougall United Church
Free admission

27 Monday, 12:00 pm

Noon-Hour Organ Recital

The recital presents a variety of organ repertoire played by students, faculty and

repertoire played by students, faculty and guests of the University of Alberta Free admission

30 Thursday, 2:00 pm Lecture/Workshop with Visiting Artist **Brigitte Poulin, piano** Studio 27, Fine Arts Building 2-7 Free admission

30 Thursday, 8:00 pm Visiting Artist Recital **Brigitte Poulin, piano** Studio 27, Fine Arts Building 2-7

February

3 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring
students from the Department of Music.

Free admission



Please donate to Campus Food Bank Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

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schedule).

In Recital

Sean Patayanikorn, alto saxophone

assisted by

Roger Admiral, piano

Wednesday, January 15, 2003 at 5:00 pm

Balafon (1996)

Christian Lauba

(b. 1952)

Prélude, Cadence et Finale (1956)

Alfred Desenctos (1912-1971)

Intermission

Elegie et Rondeau (1960)

(b. 1921)

(b. 1929)

Ostinati (1997)

Frédéric Devreese

- Ostinato
 Blues
- 3. Finale

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Sean Patayanikorn.

Mr Patayanikorn is a recipient of a John Newman Memorial Scholarship for Performance of Contemporary Music.

Reception to follow in the Arts Lounge.



Arts Building University of Alberta





New Music Concert

A performance of new works by students in Composition

Monday, January 20, 2003 at 8:00 pm

Program



Department of Music University of Alberta



Program

From the Northland: The Northern Lights Jennie Wood

Progress (in 5 movements)

Kristin Dahle

Convergence Philip Paschke

Glimpses of a Lego Receptacle Heather Hindman

Seven Discourses Mustafa Bor

Quintet for Winds Jeff Donkersgoed

Gerald Onciul, French horn Charles Hudelson, clarinet Shelley Younge, flute Hiromi Takahashi, oboe Diane Persson, bassoon

Upcoming Events:

January

22 Wednesday, 8:00 pm

Quartango Workshop

String and Ethnomusicology
Presented by The Arden Theatre
General admission: \$10
For tickets or more information, contact
Kristen Cholak at 619-5690

26 Sunday, 8:00 pm Master of Music Recital Vaughn Roste, Choral Conducting Christ and Anti-Christ Featuring works by Hoveland, Haydn, Lauridsen, Lotti, Handel, Gawthrop, Willan, Barber, Monteverdi and Belmont. McDougall United Church

Free admission

27 Monday, 12:00 pm Noon-Hour Organ Recital

The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta Free admission

30 Thursday, 2:00 pm Lecture/Workshop with Visiting Artist **Brigitte Poulin, piano** Studio 27, Fine Arts Building 2-7 Free admission

30 Thursday, 8:00 pm Visiting Artist Recital **Brigitte Poulin, piano** Studio 27, Fine Arts Building 2-7 February

1 Saturday, 6:00 pm *MSA Formal*. For ticket and event information, please contact the MSA Executive by e-mail: th@ualberta.ca

3 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring students from the Department of Music.

Free admission

5, 6, 7, 8 Wed, Thurs, Fri, Sat, 8:00 pm
The University of Alberta Opera
Full Opera Performance of The Magic
Flute by Wolfgang Amadeus Mozart
Alan Ord, Artistic Director
Sylvia Shadick-Taylor, Repetiteur
Tanya Prochazka, Music Director
and Conductor
with The Edmonton Swiss Men's Choir
The University Symphony Orchestra

9 Sunday, 4:00 pm Saxophone Masterclass with Visiting Artist Jean-Marie Londeix Studio 27, Fine Arts Building 2-7 Free admission

10 Monday, 8:00 pm
Music at Convocation Hall
William H Street, saxophone
Roger Admiral, piano
Works by Denisov, Fisher,
Bashaw, Lauba, Bauzin,
Gallois-Montbrun and Heider
Admission: \$12/adult, \$7/student/senior



Please donate to Campus Food Bank Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta
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Ted Huck, bass trombone

Accompanied by

Judy Loewen, piano and harpsichord

Tuesday, January 21, 2003 at 8:00 pm

Sonata in F Major for Violin, Op. 1, No. 12 (ca. 1732)

(transcribed for Bass Trombone by Douglas Yeo, 1994)

I

II

 \mathbf{III}

IV

Judy Loewen, harpsichord

Concert Music (1962)

For Unaccompanied Bass Trombone (Tuba)

Gregory Kosteck (1937-1991)

Concerto (1961)

Robert A. Spillman (b. 1936)

George Frideric Handel

(1685-1759)

Judy Loewen, piano

Intermission

Sonate en 6 minutes 30 (1957)

I

Π

Claude Pascal

(b. 1921)

Concertino for Bass Trombone (1997)

Eric Ewazen (b. 1954)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music for Mr Huck.

Reception to follow in the Arts Lounge.



Arts Building University of Alberta



Program Notes

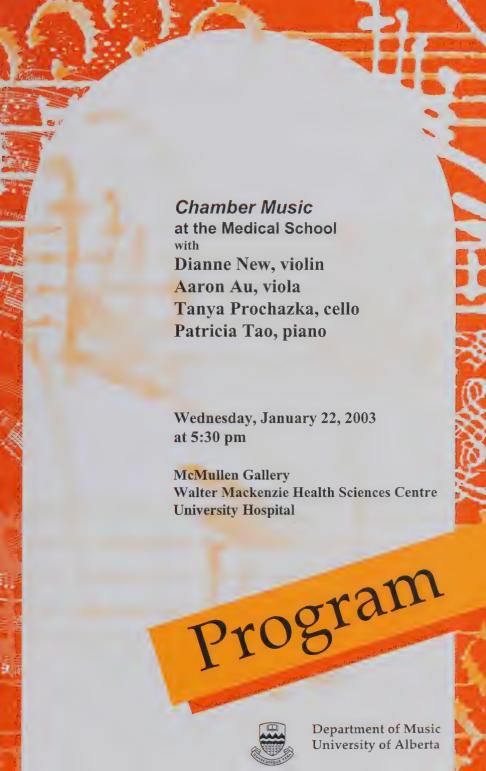
Sonata in F major Op. 1 no. 12 is attributed to G.F. Handel but it is doubtful that he actually wrote it. It was published in 1726, but was apparently done so illegally by John Walsh (as Handel had a monopoly from the Crown on the publication of his own works). Nevertheless it is part of the violin repertoire and was adapted for the Bass Trombone in 1997 by Douglas Yeo of the Boston Symphony. The four movements are: an Adagio, an allegro, a largo in D minor (with embellishments) and a spirited allegro in compound meter.

Gregory Kosteck's "Concert Music" was composed in 1961 but revised in 1976. Kosteck died in 1991 in his mid-50's but left behind a distinguished composing career, including the Queen Elizabeth of Belgium Silver Medals and the Spoleto Festival of Two Worlds Prize. The piece is in one movement and contains challenging rhythms and tonal language but is nonetheless extremely lyrical and expressive.

The "Concerto" of Robert Spillman has earned its place as one of the core works of the emerging Bass Trombone repertoire. Originally written for Tuba Virtuoso Roger Bobo in 1961 it was quickly adopted by Bass Trombonists and has essentially become a Bass Trombone piece. The Concerto was originally written for Tuba and Orchestra but was adapted for piano by the composer (who is both a composer and accompanist). The piece is not divided into movements but has three main sections: an opening allegro where fast busy motifs are contrasted with a lyrical melody, a fast-paced second section that builds to a climax and a final subdued denouement.

Claude Pascal is a French composer who has spent his musical career in Paris. After he completed his studies (he was awarded the "Prix de Rome" in 1945), Pascal took up a post as Professor at the Conservatoire. His music continues the tradition of French Music begun by Debussy and Ravel. The Sonate en 6 minutes 30 was composed in 1957 and has two movements, which contrast expressive segments with energetic ones.

Eric Ewazen has emerged in recent years as one of the premiere Brass Composers of our time. He is a pianist and accompanist as well as a composer and studied at the Eastman School of music. While there he gained his insight into brass composition while accompanying his classmates on their Juries. His Concertino was originally written for Bass Trombone and Trombone Choir, however due to the difficulty of obtaining trombone choir parts it will be performed with piano accompaniment. The open style of writing suits the Bass Trombone perfectly, in both the chorale and the fast-paced sections of the piece. Mr. Ewazen has written several works for Bass Trombone as well as works for Tuba, Trumpet, and Brass Choir.



Program

Sonata for cello and piano

Prologue

Sérénade et Finale

Claude Debussy (1862-1918)

Robert Schumann

(1810-1856)

Five Pieces in Folk Style

for Cello and Piano, Op. 102

I. Mit Humor

II. Langsam

III. Nicht Schnell, mit viel Ton zu spielen

IV. Nicht zu rasch

V. Stark und markirt

Robert Schumann (1810-1856)

Piano Quartet in E-Flat Major, Op. 47

I. Sostenuto assai

II. Scherzo: Molto vivace

III. Andante cantabile

IV. Finale: Vivace

Reception to follow.

Special thanks to the Office of Equity and Faculty Development and to Dean Lorne Tyrrell for their support of this program.

A native of Lethbridge, Alberta, **Aaron Au** is currently a first violinist with the Edmonton Symphony Orchestra and Visiting Assistant Professor of Viola and Violin at the University of Alberta where he is also a Winspear Fellow.

As a soloist, chamber musician and orchestral musician, Aaron has performed concerts across Canada, the United States, Europe, Japan and Cuba. He is currently pursuing a Doctorate in Music at the University of Alberta under the supervision of Tanya Prochazka and Martin Riseley.

Dianne New is presently Principal Second Violin of the Edmonton Symphony Orchestra. She has been Concertmaster of the Arden Ensemble of St. Albert, the Canadian Touring Company of the *Phantom of the Opera*, as well as the Edmonton and National Youth Orchestras.

Highly regarded as a chamber musician, Dianne has been featured in such series as the University of Alberta Department of Music Encounters Concert Series, the Edmonton New Music Festival, and with the other members of the Debut String Quartet, were Canada's first finalists in the Banff International String Quartet Competition. Having begun to study the violin at age 3 and joining the Edmonton Symphony Orchestra at 18, almost all her life has been spent as an active member of Edmonton's music community.

Tanya Prochazka is professor of cello and chamber music and conductor of the University Symphony and the Academy Strings orchestras at the University of Alberta in Edmonton, Canada. Originally from Australia, Tanya pursued her cello studies at the Conservatoire in Paris with Andre Navarra and at Indiana University with Janos Starker. Her solo and chamber music career has taken her to all the corners of the globe.

Tanya has recorded CDs with artists Stephane Lemelin (French cello and piano music, American Cello Masterpieces), Janet Scott Hoyt (The Passionate Englishman), Milton Schlosser (Grieg Sonata), and the University of Alberta's Madrigal Singers (Tavener's Svyati). Soon to be released is her latest recording with Jacques Despres of *The New Goldberg Variations*.

Patricia Tao joined the University of Alberta's Department of Music last July. She received degrees from Harvard University, Indiana University and her doctorate from the State University of New York at Stony Brook, where her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish.

As pianist of the Guild Trio for ten years, she performed throughout North America and Europe, held the position of "Trio-in-Residence" at the Tanglewood Music Centre and helped establish the first American chamber music residency in a medical school. As soloist, Ms Tao performed throughout the United States for Columbia Artist's Community Concert Series and was sponsored by the United States government as an "Artistic Ambassador" with concerts in Europe. Ms Tao's live performances have been broadcast on National Public Radio's "Performance Today," WNYC's "Around New York," and WQXR's "The Listening Room," as well as the public television series "Premiere Performances" out of St. Louis.

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Vaughn Roste, Choral Conducting

Christ and Anti-Christ
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Willan, Barber, Monteverdi and
Belmont. McDougall United Church
Free admission

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For ticket and event information, please contact the MSA Executive by e-mail: th@ualberta.ca

3 Monday, 12:10 pm *Music at Noon*, **Convocation Hall Student Recital Series** featuring students from the Department of Music. Free admission

5, 6, 7, 8 Wed, Thurs, Fri, Sat, 8:00 pm The University of Alberta *Opera* Full Opera Performance of *The Magic Flute*

by Wolfgang Amadeus Mozart Alan Ord, Artistic Director Sylvia Shadick-Taylor, Repetiteur

Sylvia Shadick-Taylor, Repetiteur Tanya Prochazka, Music Director and Conductor

with The Edmonton Swiss Men's Choir The University Symphony Orchestra

9 Sunday, 4:00 pm Saxophone Masterclass with Visiting Artist Jean-Marie Londeix Studio 27, Fine Arts Building 2-7 Free admission

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Music at Convocation Hall

William H Street, saxophone
Roger Admiral, piano

Works by Denisov, Fisher, Bashaw,
Lauba, Bauzin, Gallois-Montbrun
and Heider

Admission: \$12/adult, \$5/student/senior

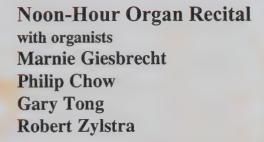
14 Friday, 6:00 pm
The University of Alberta
Academy Strings Valentine's Ball
Tanya Prochazka, Conductor
University of Alberta Faculty Club
For tickets and event information, please call 492-9410

23 Sunday, 9:30 am Piano Masterclass with Visiting Artist Angela Cheng Free admission



Unless otherwise indicated

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Monday, January 27, 2003 at 12:00 pm



Program



Department of Music University of Alberta

Upcoming Organ Recitals and Events

Noon-Hour Organ Recitals Mondays at Noon

February 24, March 24 Convocation Hall, Arts Building, University of Alberta Free admission

Faculty & Friends February 28, 8:00 pm Marnie Giesbrecht, organ

An evening of French and German Nineteenth-Century Organ Music Works by Schumann, Liszt, Reger, Franck, Widor and others Convocation Hall, Arts Building, University of Alberta Admission: \$12/adult, \$7/student/senior

Visiting Artist Recital

March 30, 3:00 pm Visiting Artist John Grew Professor of Music, McGill University

Convocation Hall, Arts Building, University of Alberta Admission: \$10/adult, \$5/student/senior

March 31, 7:30 pm Masterclass Visiting Artist John Grew Convocation Hall, Arts Building, University of Alberta Co-sponsored by the Edmonton Centre Free admission

April 4, 8:00 pm Duo Majoya Concert Marnie Giesbrecht and Joachim Segger Francis Winspear Centre for Music For ticket information, call 428-1414

Program

O give thanks to God for He is Good, His love is everlasting (2001)

Kola Owolabi (b. 1977)

Marnie Giesbrecht, organ

Prelude, Fugue and Chaconne, BuxW 157 Dietrich Buxtehude (1637-1737)

Philip Chow, organ

Fugue in D Major, BWV 532

Johann Sebastian Bach (1685-1750)

Robert Zylstra, organ

Passacaglia and Fugue in C Minor, BWV 582

Johann Sebastian Bach

Gary Tong, organ

Upcoming Events:

January

30 Thursday, 2:00 pm Lecture/Workshop with Visiting Artist **Brigitte Poulin, piano** Studio 27, Fine Arts Building 2-7 Free admission

30 Thursday, 8:00 pm Visiting Artist Recital **Brigitte Poulin, piano** Studio 27, Fine Arts Building 2-7

February

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5, 6, 7, 8 Wed, Thurs, Fri, Sat, 8:00 pm The University of Alberta Opera Full Opera Performance of The Magic Flute by Wolfgang Amadeus Mozart Alan Ord, Artistic Director Sylvia Shadick-Taylor, Repetiteur Tanya Prochazka, Music Director and Conductor

with

The Edmonton Swiss Men's Choir The University Symphony Orchestra

9 Sunday, 4:00 pm **Saxophone Masterclass** with Visiting Artist **Jean-Marie Londeix** Studio 27, Fine Arts Building 2-7 Free admission 10 Monday, 8:00 pm

Music at Convocation Hall

William H Street, saxophone

Roger Admiral, piano

Works by Denisov, Fisher, Bashaw,

Lauba, Bauzin, Gallois-Montbrun and

Heider

14 Friday, 6:00 pm The University of Alberta Academy Strings Valentine's Ball Tanya Prochazka, Conductor University of Alberta Faculty Club For tickets and event information, please call 492-9410

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Marnie Giesbrecht, organ
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Works by Schumann, Liszt, Reger,
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Admission: \$12/adult, \$7/student/senior



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Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult Convocation Hall, Arts Building, University of Alberta

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message will inform you of any changes to our schedule).

Visiting Artist

Brigitte Poulin, piano

Thursday, January 30, 2003 at 8:00 pm

Program.



Department of Music University of Alberta

Program

Sonatas and Interludes (1946-48)

John Cage (1912-1992)

Sonatas No. 1, 2, 3, 4
First Interlude
Sonatas No. 5, 6, 7, 8
Second Interlude
Third Interlude
Sonatas No. 9, 10, 11, 12
Fourth Interlude
Sonata No. 13
Sonatas No. 14 and 15 (Gemini after the work by Richard Lippold)
Sonata No. 16

Program Notes

John Cage and the history of the prepared piano

John Cage (1912-1992) began his career on the West Coast in the Thirties as an organizer of and composer for percussion ensemble - still a new and radical idea in Western music. His interest in Eastern art and philosophy as well as his long and fruitful collaboration with the dancer-choreographer, Merce Cunningham, also date from this period.

The prepared piano, a history: The "prepared" piano started out of necessity: in 1938, John Cage was working as a pianist / accompanist at the Cornish School of Dance in Seattle. A black dancer / choreographer, Syvilla Fort, asked him to compose some music for one of her pieces which was going to be performed in a few days. Cage, who up to that point had principally been writing for percussion ensemble, had to deal with a stage that could only allow for a dancer and a grand piano. He therefore attempted to transform the piano into a percussion instrument. He first tried placing several ordinary household objects on the strings: a fork, a plate, a nail, which gave interesting but unstable results (since these objects tended to move along the vibrating strings). Cage then thought of using screws (which could be fixed in place). From that point on, things got rolling. This first experiment with piano preparation led to the composition of Bacchanale and started a ten-year period of experimentation with piano preparation. Sonatas and Interludes concludes this ten-year period. This "big piece with a quiet voice" (written between 1946 and 1948) calls for the preparation of 46 notes with several types of screws, nuts, bolts, pieces of rubber and plastic.

Cage believed that his music needed to "communicate" hence Sonatas and Interludes attempted to express ideas derived from ri Ramakrishna, among which the most fundamental was that the goal of art is to quieten the mind. It is through the long and patient composition process of Sonatas and Interludes that Cage became fascinated with the dramatic power of silence. At the end of the process Cage's tendency towards quietness, silence and simplicity were permanently altered.

The whole of Sonatas and Interludes was first performed in 1948 in Carnegie Hall by Maro Ajemian. Its is also in 1948 that Cage received his first important grants "for having pushed the foundations of musical art through the invention of the prepared piano." Cage wrote about Sonatas and Interludes: "They have been written in my new apartment on the East River in lower Manhattan which turns its back to the city and looks to the water and the sky."

Brigitte Poulin

Brigitte is an active and accomplished soloist, chamber musician and vocal accompanist. Her list of repertoire is extensive and covers all periods, from the invention to the deconstruction of the piano. She studied at the Vienna Academy of Music, the Banff Centre for the Arts, the Montreal Music Conservatory, and obtained a doctorate specialized in the interpretation of contemporary piano literature from l'Universite de Montreal. A proponent of 20th and 21st century music, Brigitte founded, with Belgian flautist Lieve Schuermans and English cellist Simon Turner, the Trio Phoenix, an ensemble essentially dedicated to the works of living composers.

Brigitte has performed for numerous Music Festivals in Europe, Canada and the USA (among others: June in Buffalo, Brussels Ars Musica, Edmonton's New Music Festival and the York Late Music Festival, Adur Arts Forum). She has also given piano master classes and chamber music workshops in Canadian Universities. Brigitte has recorded CDs (solo and chamber music) for Montreal companies SNE, Fonovox and Amberola. Her concerts and recitals have been broadcast by the CBC, the SRC, the BRT and the BBC.

Last season (2001-02), Brigitte premiered works by Serge Arcuri, Denys Bouliane Sean Ferguson, Malcolm Goldstein, and Jean-Francois Laporte. She performed Tchaikovsky's first piano Concerto with L'Orchestre symphonique de la Montregie under the Direction of Marc David and was guest artist at McGill University's Contemporary Music Ensemble for the performance of Alban Berg's Chamber Concerto under the direction of Denys Bouliane.

In 2002-2003, Brigitte will premier a solo work by Justin Mariner, will perform Morton Feldman's masterpiece for Bunita Marcus, and Steve Reich's Six Pianos (with L'Ensemble contemporain de Montreal). Brigitte will take John Cage's Sonatas and Interludes and her program of new works by Montreal composers on a six city tour of Canada and the U.S. As a member of Trio Phoenix, Brigitte will also perform concerts in England, Belgium and Canada introducing new works by Belgian composer Jeroen D'Hoe and English composers Michael Finnissy and Chris Gander.

Upcoming Events:

February

1 Saturday, 6:00 pm MSA Formal. For ticket and event information, please contact the MSA Executive by e-mail: th@ualberta.ca

3 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring students from the Department of Music.

Free admission

5, 6, 7, 8 Wed, Thurs, Fri, Sat; 8:00 pm
The University of Alberta Opera
Full Opera Performance of The Magic
Flute by Wolfgang Amadeus Mozart
Alan Ord, Artistic Director
Sylvia Shadick-Taylor, Repetiteur
Tanya Prochazka, Music Director
and Conductor
with The Edmonton Swiss Men's Choir
The University Symphony Orchestra

9 Sunday, 4:00 pm **Saxophone Masterclass** with Visiting Artist **Jean-Marie Londeix** Studio 27, Fine Arts Building 2-7 Free admission

10 Monday, 8:00 pm
Music at Convocation Hall
William H Street, saxophone
Roger Admiral, piano
Works by Denisov, Fisher,
Bashaw, Lauba, Bauzin,
Gallois-Montbrun and Heider
Admission: \$12/adult, \$7/student/senior

14 Friday, 6:00 pm
The University of Alberta
Academy Strings Valentine's Ball
Tanya Prochazka, Conductor
University of Alberta Faculty Club
For tickets and event information, please call 492-9410

23 Sunday, 9:30 am Piano Masterclass with Visiting Artist Angela Cheng Free admission

24 Monday, 12:00 pm Noon-Hour Organ Recital

The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta. Free admission

28 Friday, 8:00 pm
Faculty & Friends
Marnie Giesbrecht, organ
An evening of French and German
Nineteenth-Century Organ Music
Works by Schumann, Liszt, Reger,
Franck, Widor and others
Admission: \$12/adult, \$7/student/senior



Please donate to Campus Food Bank

Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult Convocation Hall, Arts Building, University of Alberta

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William H Street, saxophone Roger Admiral, piano

Monday, February 10, 2003

7:15 pm Pre-Concert Introduction

by Jean-Marie Londeix

Distinguished Saxophonist and Professor

Translated by Anna Street Main floor, Convocation Hall

8:00 pm Concert



Arts Building University of Alberta

Program

Sonate en Jazz (1959)

Swing

Blues

Boogie

6 Pieces Musicales d'Etudes (1954)

Ballade La Souplesse

Intermezzo Les Trilles

Ronde Le staccato

Lied La Sonorité

Valse Le Chromatisme

Finale La Vélocité.

5 Pieces en forme de Musique, Op. 19 (1960)

d'etude

de divertissement

de berceuse

de fugue

En pleine forme

Intermission

XYL (Balafon 2) (2002)

Premiere

William H Street, saxophone

From Preludes, Book II (2000)

Kaleidoscope Reemerging

Contrapunctus I: 4:3

Toccatella II: A Post-1900 Phase

Behind a Quiet (in memory, Ernesto Lejano)

Interlude (Between Quiets)

Behind Another Quiet (in memory, Marek Jablonski)

Roger Admiral, piano

Werner Heider

(b. 1930)

Raymond Gallois-Montbrun

(1918-1994)

Pierre-Philippe Bauzin

(b. 1933)

Christian Lauba

(b. 1952)

Howard Bashaw

(b. 1957)

Tour de France (1990)

Alfred Joel Fisher

I. Jour de marché: Messrs. Ravel et Dreyfuss (b. 1942) (Vide encore abonant cependant français et enfin juif)

II. Monsieur le postmoderne (Avec une joie absurde)

III. Carpentras (Obscur, sombre)

IV. Le Mignon Minime (folâtre, étincelant)

Sonate (1970)

Edison Vasilievitch Denisov (1929-1996)

Allegro

Lento

Allegro moderato

William H Street, saxophone, has earned worldwide respect as one of North America's finest instrumentalists. He has appeared as recitalist, conductor and soloist with orchestras and bands throughout Europe, Central and North America and Asia. He can be heard on several compact disc recordings and his recent compact disc recording of Tre Vie, Concerto for Saxophone and Orchestra by Malcolm Forsyth was nominated for a 1999 Juno award. His performances are broadcast frequently on the CBC. He has served as President of the North American Saxophone Alliance (NASA) from 1992-1994 and is the former Secretary of the World Saxophone Congress International Committee. He has written articles and reviews for several saxophone periodicals and his published work includes the English translation of Hello! Mr Sax, ou les Parametres du Saxophone (Leduc) by Jean-Marie Londeix, as well as, "Elise Boyer Hall," and "The Life of Elise Boyer Hall" in Les États Généraux Mondiaux du Saxophone. Recently, Anna Street and he translated into English the Méthode d'Etude de Saxophone, by Jean-Marie Londeix, published by Éditions Henry Lemoine in Paris. A Selmer clinician, Dr Street holds degrees from Northwestern University, the Conservatoire National de Bordeaux, France and the Catholic University of America and was awarded the Certificat d'Aptitude de Saxophone, France's highest recognition of excellence in music performance and pedagogy. His teachers have included George Etheridge, Frederick L Hemke, Jean-Marie Londeix, Frederick Ockwell and John P. Paynter. Dr Street, Professor of Music, is Area Coordinator of Wind and Percussion Instruments at the University of Alberta Department of Music where he teaches as saxophone instructor, chamber music coach and Director of the University Concert Band.

Roger Admiral completed a Doctor of Music degree at the University of Alberta. His main teachers include Helmut Brauss, Peter Smith and Virginia Blaha. With help from the Johann Strauss Foundation, Roger also studied Lied-duo at the Mozarteum in Salzburg. Currently he works in Edmonton and performs as part of the Kovalis Duo with Montreal percussionist Philip Hornsey.

Upcoming Events:

February

14 Friday, 6:00 pm The University of Alberta Academy Strings Valentine's Ball Tanya Prochazka, Conductor University of Alberta Faculty Club For tickets and event information, please call 492-9410.

23 Sunday, 9:30 am Piano Masterclass with Visiting Artist Angela Cheng Free admission

24 Monday, 12:00 pm Noon-Hour Organ Recital

The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta. Free admission

28 Friday, 8:00 pm Faculty & Friends Marnie Giesbrecht, organ

Liszt Prelude and Fugue on BACH Franck Chorale in A Minor, Franck Finale, Reger Introduction and Passaglia, Reger Benefictus, Schumann BACH sketches Admission: \$12/adult, \$7/student/senior

Please donate to Campus Food Bank



Unless otherwise indicated

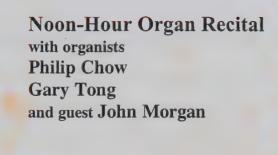
Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes

to our schedule).







Monday, February 24, 2003 at 12:00 pm



Program



Department of Music University of Alberta

Upcoming Organ Recitals and Events

Noon-Hour Organ Recital

Monday, March 24, 12:00 noon Free admission

Faculty & Friends

Friday, February 28, 8:00 pm

Marnie Giesbrecht, organ

An evening of

French and German Nineteenth-Century Organ Music Works by Schumann, Liszt, Reger, Franck, Widor

and others

Admission: \$12/adult, \$7/student/senior

Visiting Artist Recital

Sunday, March 30, 3:00 pm Visiting Artist **John Grew** Professor of Music

McGill University

Admission: \$10/adult, \$5/student/senior

Monday, March 31, 7:30 pm

Workshop

Hidden Treasures of the French Classical Repertoire

with Visiting Artist John Grew

Professor of Music, McGill University

Robertson Wesley United Church

Presented by the Royal Canadian College of Organists

Free Admission

Duo Majoya Concert

Marnie Giesbrecht and Joachim Segger

Friday, April 4, 8:00 pm

Francis Winspear Centre for Music

For ticket information, call 428-1414

Please donate to Campus Food Bank

Unless otherwise indicated

Admission: \$10/adult, \$5/student/senior

Convocation Hall, Arts Building

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changes to our schedule).

Introduction and Toccata on

"All Creatures of our God and King" (1987).

Jacobus Kloppers (b. 1937)

Gary Tong

Prière à Notre Dame

Leon Boellman (1862-1897)

Herr Jesu Christ, dich zu uns wend, BWV 632 (Lord Jesus Christ, be present now!)

Johann Sebastian Bach (1685-1750)

Gott, durch deine Güte, BWV 600 (God, in Thy great Goodness) or Gottes Sohn ist kommen (Once He came in Blessing) Johann Sebastian Bach

Philip Chow

Suite du Deuxième ton

Louis Nicolas Clérambault (1676-1749)

- i) Basse de Cromorne
- ii) Flutes
- iii) Caprice

Wie schön leuchtet der Morgenstern

Dietrich Buxtehude (1637-1737)

Choral from Organ Symphony No. 2

Louis Vierne (1870-1937)

Guest John Morgan

John Morgan is an organ performance major at the University of Calgary. John has studied under Terrence Fullerton and Neil Cockburn and has participated and performed in Mount Royal's International Summer School and Organ a la Carte at Jack Singer Concert Hall. John is currently the music director and organist at St. Anthony's Church in Calgary.

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events

February

25-28 Tues.-Fri., 9:00 am - 12:00 noon Open rehearsals/string masterclasses With Visiting Artists Cassatt String Quartet

Studio 27, Fine Arts Building 2-7 General admission: \$15/auditor

28 Friday, 3:00 pm Voice Masterclass With Visiting Artist Nan Hughes Free admission

28 Friday, 8:00 pm
Faculty & Friends
Marnie Giesbrecht, organ
An evening of French and German
Nineteenth-Century Organ Music
Works by Schumann, Liszt, Reger,
Franck, Widor and others
Admission: \$12/adult, \$7/student/senior

March

1 Saturday, 12:00 noon
University of Alberta Concert Choir
Fundraising Extravaganza!
Debra Cairns, conductor
Fort Edmonton Park
General Admission: \$15
For more information call 492-2384

1 Saturday, 8:00 pm Edmonton Chamber Music Society Concert Cassatt String Quartet For information call 433-4532

2 Sunday, 3:30 pm Master of Music Recital Alycia Au, violin Free admission 3 Monday, 12:10 pmMusic at Noon, Convocation Hall Student Recital Series featuring students from the Department of Music. Free admission

3 Monday, 8:00 pm Grant MacEwan College and University of Alberta Jazz Bands Raymond Baril and Tom Dust, Directors. Salute to the Bands A Tribute to the Great Swing Bands of the 1930s and 1940s featuring works by Ellington, Shaw, Goodman, Miller and others

4 Tuesday, 8:00 pm
Trombone Celebration
with The University of Alberta
Trombone Ensemble and guests
John McPherson and Christopher
Taylor, Directors
Free admission

6 Thursday, 3:30 pm Piano Masterclass with Joachim Segger Free admission

6 Thursday, 8:00pm Master of Music Recital Eleni Pappa, piano Free Admission

9 Sunday, 4:00 pm Master of Music Recital Julie Amundsen, cello Free admission

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Alycia Au, violin

Candidate for the Master of Music in Violin Performance with

Janet Scott Hoyt and Janna Olson, piano

Sunday, March 2, 2003 at 3:30 pm



Program





Sonata No. 6 in A Major,

Op. 30, No. 1 (1802)

Allegro

Adagio molto espressivo Allegretto con Variazioni Ludwig van Beethoven

(1770-1827)

In Memorium Harry Adaskin for Violin and Piano (1995)

Stephen Chatman (b. 1950)

Janna Olson, piano

Intermission

Sonata in A Major for Violin and Piano (1886) César Franck

Allegretto moderato

(1822-1890)

Allegro

Recitativo-Fantasia (moderato)

Allegretto poco mosso

Janet Scott Hoyt, piano

Caprice Viennois (1910)

Fritz Kreisler

(1875-1962)

Zapateado, Op. 23, No. 2 (1878)

Pablo de Sarasate (1844-1908)

Janna Olson, piano

This recital is presented in partial fulfilment for the Master of Music degree for Ms Au.

Ms Au is a recipient of a Beryl Barns Memorial Award (Graduate) and the Alumni Council Milleneum Graduate Scholarship.

Refreshments to follow in Arts Lounge.

Upcoming Events

March

3 Monday, 12:10 pm Music at Noon, Convocation Hall Student Recital Series featuring students from the Department of Music. Free admission

3 Monday, 8:00 pm Grant MacEwan College and University of Alberta Jazz Bands Raymond Baril and Tom Dust, Directors. Salute to the Bands A Tribute to the Great Swing Bands of the 1930s and 1940s featuring works by Ellington, Shaw, Goodman, Miller and others

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Free admission

6 Thursday, 3:30 pm Piano Masterclass with **Joachim Segger** Free admission

6 Thursday, 8:00pm Master of Music Recital Eleni Pappa, piano Free Admission

9 Sunday, 4:00 pm Master of Music Recital Julie Amundsen, cello Free admission 10 Monday, 12:10 pm

Music at Noon, Convocation Hall Student
Recital Series featuring students from the
Department of Music Free admission

13 Thursday, 8:00 pm
Doctor of Music Recital
Bianca Baciu, piano
Program will include works by
Rachmaninov, Ravel and Messiaen
Free admission

13 Thursday, 8:00 pm World Music Concert 2003 ¡BOMBA!

Live at Power Plant, University of Alberta Admission: \$12/adult, \$8/student/senior For information, please call 492-8211

14 Friday, 8:00 pm
Faculty and Friends
Roger Admiral
Joachim Segger
Music for Two Pianos
Howard Bashaw 2M2P8m
Gyorgy Ligeti Three Portraits
Claude Debussy En Blanc et Noir
Witold Lutoslawski Variations on a
Theme by Paganinni
Sergei Rachmaninoff Suite, Op. 17
Tickets: \$12/adult, \$7/Student/senior

15 Saturday, 6:00 pm
University of Alberta Madrigal Singers
Dinner and Silent Auction
Leonard Ratzlaff, conductor
Fairmont Hotel MacDonald
Tickets: \$70 (\$30 tax deductible)
For more information call 492-5306



Unless otherwise indicated

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Mathew Stepney, double bass

assisted by

Ariane Maisonneuve, piano

Sunday, March 2, 2003 at 8:00 pm

Elegy

Givanni Bottessini (1821-1889)

Four Short Pieces for Solo Double Bass (1997)

David Anderson (b.1962)

- 1. Prelude
- 2. Scherzando
- 3. Serenade
- 4. Capriccio

Concerto, Op.3 (1902)

Serge Koussevitzky

- 1. Allegro
- 2. Andante
- 3. Allegro

(1874-1951)

Intermission

Duo for Cello and Double Bass (1824)

Gioacchino Rossini (1792-1863)

- 1. Allegro
- 2. Andante molto
- 3. Allegro

with guest

Julie Amundsen, cello

Sonata 1963 (1963)

Frank Proto (b. 1941)

- 1. Slow and Peaceful
- 2. Moderate 4 Swing

Arts Building

- 3. Molto Adagio
- 4. Allegro energico

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Stepney.

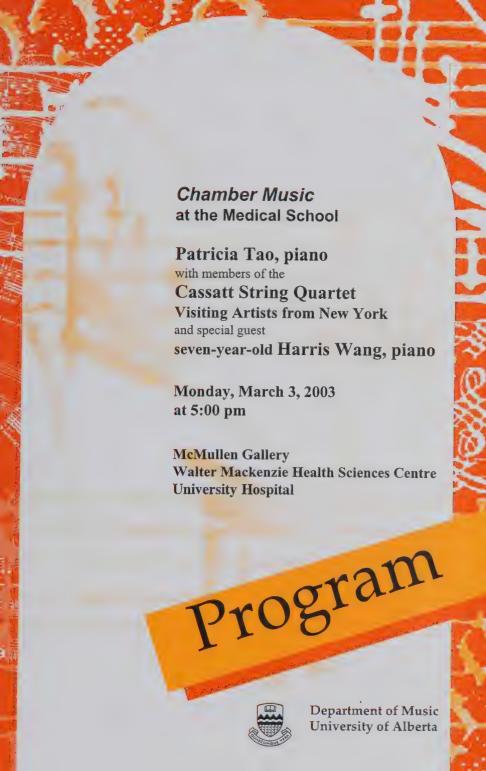
Mr Stepney is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Jason Long Memorial Scholarship.

Reception to follow.



Department of Music University of Alberta University of Alberta





Fun and Games

R Fleming

Sonatina, Op.36, No.3

Muzio Clementi

- I. Spiritoso
- II. Un poco adagio
- III. Allegro

Study in C Major, Op. 176, No.24

JB Duvernoy

Harris Wang, piano

Duo for Viola and Cello

Ludwig van Beethoven (1770-1827)

Tawnya Popoff, viola Caroline Stinson, cello

Piano Quartet in G Minor, Op. 25

Johannes Brahms

(1833-97)

- I. Allegro
- II. Intermezzo: Allegro (ma non troppo)
- III. Andante con moto
- IV. Rondo alla Zingarese

Jennifer Leshnower, violin Tawnya Popoff, viola Caroline Stinson, cello Patricia Tao, piano

Reception to follow.

Special thanks to the Office of Equity and Faculty Development and to Dean Lorne Tyrrell for their support of this program.

Patricia Tao joined the University of Alberta's Department of Music last July. She received degrees from Harvard University, Indiana University and her doctorate from the State University of New York at Stony Brook, where her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish.

As pianist of the Guild Trio for ten years, she performed throughout North America and Europe, held the position of "Trio-in-Residence" at the Tanglewood Music Centre and helped establish the first American chamber music residency in a medical school. As soloist, Ms Tao performed throughout the United States for Columbia Artist's Community Concert Series and was sponsored by the United States government as an "Artistic Ambassador" with concerts in Europe. Ms Tao's live performances have been broadcast on National Public Radio's "Performance Today," WNYC's "Around New York," and WQXR's "The Listening Room," as well as the public television series "Premiere Performances" out of St. Louis.

Jennifer Leshnower, Tawnya Popoff, and Caroline Stinson comprise three-quarters of Manhattan's Cassatt String Quartet, founded in 1985. They have performed throughout North America, Europe, and the Far East, with prestigious appearances at New York's Alice Tully Hall and Weill Recital Hall at Carnegie Hall, the Tanglewood Music Theater, the Kennedy Center, the Theatre des Champs-Elysees in Paris and Maeda Hall in Tokyo. The group has frequently been heard on WGBH, WQXR and WNYC, and has also presented programs on CBC Radio and Radio France.

Jennifer Leshnower, violin, works with young students nationwide coaching chamber music. As a former member of the Thouvenel String Quartet, She has performed at the Festival Institute at Round Top and the String Seminar while touring throughout the country. She has participated in the Meadowmount and Aspen Music Festivals as well as the National Repertory Orchestra, and has coached with members of the Amadeus, Guarneri, Tokyo, and Juilliard Quartets. She trained at the Shepherd School of Music at Rice University and the Peabody Conservatory with Sergiu Luca and Sylvia Rosenberg.

Tawnya Popoff, viola, was a prizewinner in the 2000 Lionel Tertis International Viola Competition. A recipient of two Canada Council Grants, the Calgary-born artist has also performed at the Vancouver Chamber Music Festival, the Banff Centre, the Salzburg Mozarteum, the Kumamoto International Festival, and the Sarasota, Music Academy of the West and Norfolk Festivals. Ms. Popoff has also performed with the Symphony and Opera Orchestras of Vancouver and the New York Pops under Conductors Eschenbach, Commissiona and Akiyama. She earned degrees at the University of British Columbia, working with Gerald Stanick and Rice University, where she studied with Martha Katz.

Caroline Stinson, cello, native of Edmonton, Canada, was featured at the Olivier Messiaen and George Crumb Festivals in Germany and the Manchester International Cello Festival. Her honors include the American Music Award from the National Concerto Competition, first prize in the Hohnen Foundation Competition (Germany) and grants from the Anne Burrows Foundation and the Alberta Arts Foundation. She appears on the Naxos CD "Popper's Romantic Cello Pieces" with her former teacher, Maria Kliegel. Also working with Frans Helmerson, Alan Harris and Tanya Prochazka, Ms. Stinson earned degrees at the Interlochen Arts Academy, the Cleveland Institute of Music and the Cologne Hochschule fur Musik.

Harris Wang is a seven-year-old pianist who has already distinguished himself by winning a Gold and Silver Medal at the 2002 City Wide Talent Festival, the Best Baroque Scholarship (Age 9 and under) at the 2002 Kiwanis Music Festival, and the Alberta College Outstanding Achievement in Piano Scholarship for which he earned a performance at the Winspear Centre in spring of 2002. His first solo piano concert held in last November was hailed as a great success and was covered by the local media. Harris' first CD has been released and well received. You can purchase his CD in Gramophone and our hospital store - Friends of University Hospitals.

Upcoming Events:

and others

March
Monday, 8:00 pm
Grant MacEwan College and
University of Alberta Jazz Bands
Raymond Baril and Tom Dust,
Directors. Salute to the Bands
A Tribute to the Great Swing Bands
of the 1930s and 1940s featuring works

by Ellington, Shaw, Goodman, Miller

4 Tuesday, 8:00 pm
Trombone Celebration
with The University of Alberta
Trombone Ensemble and guests
John McPherson and Christopher
Taylor, Directors
Free admission

6 Thursday, 3:30 pm Piano Masterclass with **Joachim Segger** Free admission

6 Thursday, 8:00pm Master of Music Recital Eleni Pappa, piano Free Admission 9 Sunday, 4:00 pm Master of Music Recital Julie Amundsen, cello Free admission

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Doctor of Music Recital
Bianca Baciu, piano
Program will include works by
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13 Thursday, 8:00 pm
World Music Concert 2003
¡BOMBA! Live at Power Plant
University of Alberta
Admission: \$12/adult, \$8/student/senior
For information, please call 492-8211



Unless otherwise indicated

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Sheena Hyndman, trumpet

assisted by

Roger Admiral, piano Robert Zylstra, Organ Edward Stein, Narrator

Tuesday, March 4, 2003 at 5:00 pm

Trumpet Tune

Henry Purcell (1659-1695)

Robert Zylstra, organ

Concerto (1803)

I. Allegro con Spirito

II. Andante

III. Rondo

Johann Nepomunk Hummel (1778-1837)

Intermission

Badinage (1950)

Variations on a theme from Bellini's Norma

Eugene Bozza (1905-1991) Jean-Baptiste Arban (1825-1889)

Lyrische Stucke, Op. 47 (1886)

I. Elegy

II. Albumblatt

Edvard Grieg (1843-1907)

Animal Ditties (1978)

I. The Turtle

II. The Python

III. Hyena

IV. Hog

Anthony Plog (b. 1947)

Text: Ogden Nash

Ed Stein, Narrator

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Hyndman.

Reception to follow







A TROMBONE CELEBRATION

March 4th, 2003 Convocation Hall, University of Alberta

Don't Let The Dervishes Take Khartoum (1990).....Brian Lynn (1952-)

U of A Trombone Ensemble

James Chilton-trombone

Concertino (1998) for Bass Trombone and Trombone Choir Eric Ewazen (1954-)

U of A Trombone Ensemble, Ted Huck-soloist

Intermission

Claves III Peter Wiegold (1949-)
'untitled' Peter Wiegold (1949-)

U of A Creative Music Ensemble

Ondrej Golias-bassoon James Chilton-trombone Alden Lowrey-trombone John McPherson-keyboard

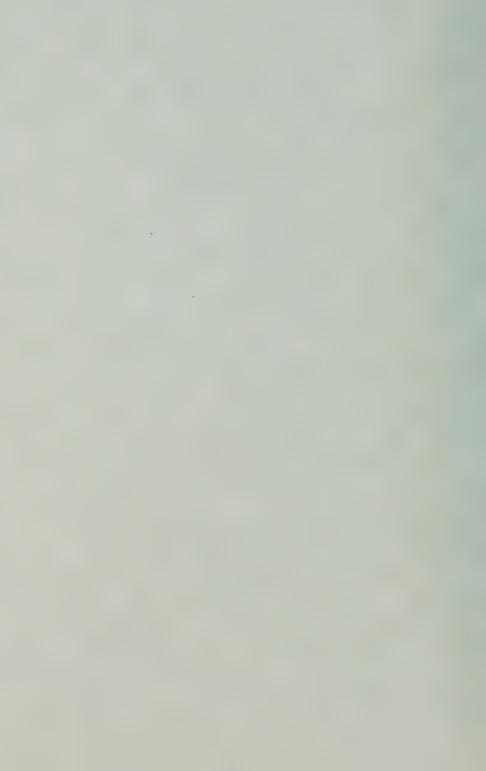
Ken Read-bass trombone

Scherzo Funebre, Op. 86 (1995) for eight trombones......Derek Bourgeois (1941-)

U of A Trombone Ensemble

James Chilton Christopher Drobot John Fielding Joanna Henshaw Ted Huck Alden Lowrey Marty Majorowicz John McPherson Edward Stein Christopher Taylor

If you would like to be informed of future Trombone Events please sign our contact list



Tammy Hoyle, French horn

assisted by

Judy Loewen, piano

with guests

Brass Avenue

Wednesday March 5, 2003 at 8:00 pm

Concerto No. 3 in E-Flat Major (1787)

- 1. Allegro
- 2. Romanze-larghetto
- 3. Allegro

Panis Angelicus (1872)

Wolfgang Amadeus Mozart (1756-1791)

César Franck (1822-1890)

(1835-1921)

Intermission

Morceau de Concert, Op. 94 (1887)

- 1. Allegro moderato
- 2. Adagio

3. Allegro non troppo

- Quintet for Two Trumpets, Horn, Trombone and Tuba (1961)

 1. Allegro vivace
 - 2. Chaconne-allegro con moto
 - 3. Con Brio

With guests

Brass Avenue
Nancy McBride, trumpet
Ryan Frizzell, trumpet
Alden Lowrey, trombone
Mark Preece, tuba

Malcolm Arnold (b.1921)

Camille Saint-Saëns

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Hoyle.

Ms Hoyle is a recipient of a Beryl Barns Memorial Award and a Universiade '83 for Excellence in Fine Arts.

Reception to follow in the Arts Lounge.







Eleni Pappa, piano

Candidate for the Master of Music degree in Piano Performance

Thursday, March 6, 2003 at 8:00 pm



Program





Sonata in D Minor,

Op. 31, No. 2 (1801/02)

Largo Adagio Allegretto Ludwig van Beethoven (1770 - 1827)

Images, Premiere Serie (1905)

Reflets dans l' eau Hommage a Rameau

Mouvement

Claude Debussy (1862 - 1918)

Three - Page Sonata (1905)

Allegro Moderato Andante. Adagio

Allegro - March time

Charles E Ives (1874-1954)

Intermission

Kreisleriana, Op. 16 (1838)

1. Ausserst bewegt

2. Sehr innig und nicht zu rasch

3. Sehr aufgeregt

4. Sehr langsam

5. Sehr lebhaft

6. Sehr langsam

7. Sehr rasch

8. Schnell und spielend

Robert Schumann (1810-1856)

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Pappa.

Ms Pappa is a recipient of a Beryl Barns Memorial Award (Graduate).

Upcoming Events

9 Sunday, 4:00 pm Master of Music Julie Amundsen, cello Free admission

10 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring
students from the Department of Music
Free admission

13 Thursday, 8:00 pm
Doctor of Music Recital
Bianca Baciu, piano
Program will include works by
Rachmaninov, Ravel and Messiaen
Free admission

13 Thursday, 8:00 pm
World Music Concert 2003
¡BOMBA! Live at Power Plant
University of Alberta
Admission: \$12/adult,
\$8/student/senior
For information, please call 492-8211

14 Friday, 8:00 pm
Faculty and Friends
Roger Admiral
Joachim Segger
Music for Two Pianos
Howard Bashaw 2M2P8m
Gyorgy Ligeti Three Portraits
Claude Debussy En Blanc et Noir
Witold Lutoslawski Variations on a
Theme by Paganinni
Sergei Rachmaninoff Suite, Op. 17
Tickets: \$12/adult, \$7/Student/senior

15 Saturday, 6:00 pm
University of Alberta Madrigal
Singers Dinner and Silent Auction
Leonard Ratzlaff, conductor
Fairmont Hotel MacDonald
Tickets: \$70 (\$30 tax deductible)
For more information call 492-5306

University of Alberta Mixed Chorus 59th Annual Concert
Robert de Frece, Conductor
Brendan Lord, Assistant Conductor
Francis Winspear Centre for Music
For tickets or further information,
call the University of Alberta Mixed
Chorus at 492-9606

15 Saturday, 8:00 p.m.

16 Sunday, 8:00 pm The University of Alberta Academy Strings and Orchestral Winds Tanya Prochazka, Conductor

19 Wednesday, 8:00 pm The University of Alberta Symphonic Wind Ensemble Fordyce Pier, Director

23 Sunday, 2:00 pm Master of Music Recital Helve Sastok, composition Free admission

23 Sunday, 8:00 pm Master of Music Recital Sonja Eagles, soprano Free admission



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Lindsay Schneider, soprano

assisted by

Loretta Dueck and Katya Yushchenko, piano

Friday, March 7, 2003 at 8:00 pm

Studio 27 Fine Arts Building



Hark the Ech'ing Air

Henry Purcell
(1659-1695)

O Bid Your Faithful Ariel Fly

Thomas Linley
(1756-1778)

Dido's Lament from Dido and Aeneas (1689)

Henry Purcell
(1659-1695)

Cantata #51 Jauchzet Gott in allen Landen (1730)

Johann Sebastian Bach

(1685-1750)

Vergebliches Standchen Johannes Brahms

(1833-1897)

Auf dem Wasser zu Singen Franz Schubert

(1797-1828)

Widmung Robert Schumann

(1810-1856)

Er Ist's Hugo Wolf

(1860-1903)

Caro nome from Rigoletto (1851)

Giuseppe Verdi

(1813-1901)

Intermission

Winter

Airs Chantes (1928) Francis Poulenc
Air Champetre (1899-1963)

Air Champetre
Air Romantique

Le Chapelier Erik Satie

La Diva de L'empire (1866-1925)

From Six Elizabethan Songs (1962)

Spring

Sleep

Dominick Argento
(b.1927)

Loretta Dueck and Katya Yushchenko, piano
With guests: John Schneider, cello
Jordan Schneider, mandoline

Translations

Cantata #51 Jauchzet Gott in allen Landen

Praise ye God throughout creation Earth and Heaven, far and near, His omnipotence revere; All proclaim his might exalted

And we wish to bring our God off'rings for the grace He gives us, for our Lord, throughout all fear, day by day stays firm beside us.

Praise ye God throughout creation Earth and Heaven, far and near, His omnipotence revere; All proclaim his might exalted

Vergebliches Standchen (The disappointed serenader)

(He) Good evening, my treasure, good evening my dear, Love brings me here to you, open the door, now do, Do not be afraid, open up, do not be afraid!

(She) My door is fast bolted, you're not coming in, I've heard my mother say how I should rue the day. I don't think I should let you in.

(He) The night is so cold and so icy the wind, My heart is frozen, see soon my love's like to be, Will you not be kind?

(She) Frozen your heart is and frozen your head! Let your love freeze, 'twere best go home to bed and rest, So goodnight my lad!

Auf dem Wasser zu Singen (To Be Sung on the Water)

Amid the shimmering of the mirror-like waters The rocking boat glides, swanlike: Ay, and on the soft-shimmering waters of joy The soul too, glides away like the boat. Descending from heaven upon the waters The evening glow dances around the boat.

Over the tree-tops of the forest in the west The rosy glow smilingly beams on us. Under the boughs of the forest in the east The reeds rustle in the rosy glow. Joy of heaven and peace of the forest, The soul breathes in the reddening glow.

Auf Dem Wasser zu Singen (To Be Sung on the Water) (cont'd)

Ay, and on dewy pinions vanishes
From me the time spent on the gently rocking waters.
Tomorrow again on shimmering wings
Time will vanish, as it did yesterday and today:
Till I, on higher gleaming pinions,
Myself shall vanish from the changing time.

Widmung (Dedication)

Oh you, my soul, oh you, my heart,
Oh you, my delight, oh you, my sorrow,
Oh you, my world wherein I live,
You my heaven into which I soar,
Oh you my grave, wherein deep down
Forever I have laid my sorrow!
You are the rest, you are the peace;
Heaven has destined you for me.

That you love me makes me deem myself worth,
Your gaze has transfigured me to myself,
Your love lifts me above myself,
My good spirit, my better self!
You my soul, you my heart,
You my delight, oh you, my sorrow,
You my world wherein I live,
My heaven you, into which I soar,
My good spirit, my better self!

Er Ist's (Song to the Spring)

Spring doth let her colours fly Wafts them through the breezes gaily well known perfumes greet us daily, earth doth pulse with ecstasy.

Violets so shy, dream of near awaking. Hark, from far a sound of melody! Spring has come at last!

Radiant all earth making, Spring has come!

Caro nome from Rigoletto

"Gualtier Malde," name of him so much loved, you engrave yourself in my enamoured heart!

Dear name, which first made my heart throb, you must always recall to me the delights of love! In my thoughts, my desire will always fly to you; and even my last breath, dear name, will be yours. My desire will evermore fly to you!

Airs Chantes

Air Champetre (A Country Song)

Lake so silent, Alas! I ever must remember how once, to thee by friendship led, I gazed, into thy features so fair, radiant goddess, half lost in the sedge, and the moss by the shore.

If it only had lived, the friendship I am grieving, Oh nymph, to follow thee enslaved, Mingle but for a while with winds that round thee play, and reply to thy hidden waves!

Lake so silent, Alas! I ever must remember how once, to thee by friendship led, I gazed, into thy features so fair, radiant goddess, half lost in the sedge, and the moss by the shore.

Air Romantique (Romantic Song)

The countryside I wandered, tho' storm and wind defied me. The clouds hung low above, in morning light so wan; A raven, black as night, took wing as tho' to guide me, And thro' the pools of driven rain I stumbled on.

The distant lightning played and flashed in splendour fleeting, Bitter the wind that blew, to cry of sorrow stirred; Yet was my heart for some vague terror loudly beating, And stronger than the storm, which passed as tho' unheard.

Autumn with jealous hand, her part in nature playing, Gather'd the golden leaves from ash and maple tree; Yet still the bird, aloft, no weariness betraying, Forever onward flew, and gave no thought to me.

Le Chapelier (The hatter)

The hatter is surprised to note
That his watch is three days late.
Even though he is careful to grease it
Always with best quality butter.
But he let bread crumbs fall into its works
And dip his watch into his tea as he will,
He won't make it work any faster.

La Diva de L'empire (The Diva of the empire)

Under the large Greenaway hat
Affecting the dazzling smile,
The charming, fresh laugh
Of an amazed baby who sighs,
Little girl with velvet eyes,
She's the Diva of "l'Empire",
The queen all the gentlemen fall in love with
And all the dandies in Picadilly too.

She puts so much sweetness into just one yes, That all the snobs in heart-shaped waistcoats Greet her with frenzied hurrahs Throw the bouquets of flowers on stage Without noticing the sly laugh on her pretty little face

Under the large Greenaway hat
Affecting the dazzling smile,
The charming, fresh laugh
Of an amazed baby who sighs,
Little girl with velvet eyes,
She's the Diva of "l'Empire",
The queen all the gentlemen fall in love with
And all the dandies in Picadilly too.

She dances almost automatically,
And raises, oh so very modestly
The pretty frills on her panties,
Revealing her flashing legs.
It's both very very innocent and very very exciting

Under the large Greenaway hat
Affecting the dazzling smile,
The charming, fresh laugh
Of an amazed baby who sighs,
Little girl with velvet eyes,
She's the Diva of "l'Empire",
The queen all the gentlemen fall in love with
And all the dandies in Picadilly too.

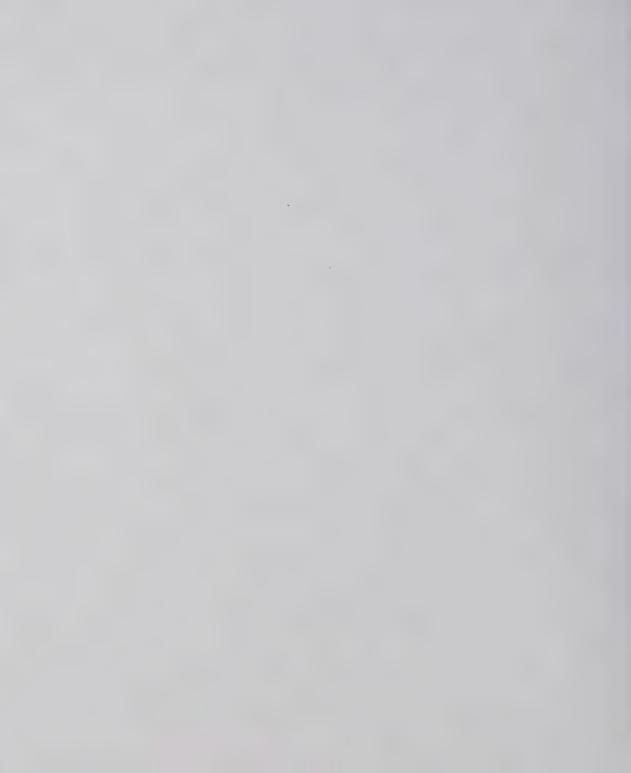
Jessica Heine, mezzo soprano

assisted by **Janna Olson, piano Kristine Nielsen, piano**

Saturday, March 8, 2003 at 5:00 pm

Studio 27 Fine Arts Building





If Music Be the Food of Love (1692-1695) There's Not a Swain of the Plain (1693)

Henry Purcell (1959-1695)

Sweeter than Roses (1695)

(first two arranged by Benjamin Britten [1943-1945])

Mandoline (1891) Clair de Lune (1888) Gabriel Faure (1845-1924)

Fleur jetée (1885)

Mad Aria from Lucia di Lammermoor (1835) Il dolce suono

Gaetano Donizetti (1797-1848)

Lachen und Weinen (1823) Du bist die Ruh (1823)

Franz Schubert (1797-1828)

Auf dem Wasser zu singen (1823)

Die Forelle (1817)

Chanson (1915)

Nadia Boulanger

Couteau (1915) Doute (1915)

Au Bord de la Route (1915)

(1887-1979)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Heine.

Reception to follow.

Translations

Mandoline (Mandolin)

The serenading swains And their lovely listeners Exchange insipid remarks Under the singing boughs. There is Tircis and there is Aminta, And the eternal Clitander. And there is Damis, who for many cruel ladies Fashions many tender verses. Their short silken vests. Their long dresses with trains, Their elegance, their gaiety And their soft blue shadows Whirl madly in the ecstasy Of a moon rose and gray, And the mandolin chatters Amid the trembling of the breeze.

Clair de lune (Moonlight)

Your soul is a chosen landscape
Where charming masqueraders and dancers are
promenading,
Playing the lute and dancing, and almost
Sad beneath their fantastic disguises,
While singing in the minor key
Of triumphant love, and the pleasant life.
They seem not to believe in their happiness,
And their song blends with the moonlight,
The quiet moonlight, sad and lovely,
Which sets the birds in the trees adreaming,
And makes the fountains sob with ecstasy,
The tall slim fountains among the marble statues.

Fleur jetée (Discarded Flower)

Carry away my passion
At the will of the wind,
Flower, gathered with a song
And thrown away in a dream.
Carry away my passion
At the will of the wind,
Like a cut flower
Perishes love.
The hand that has touched you
Shuns my hand forever;
Let the wind that whithers you,
Oh, poor flower,
Let the wind that withers you,
Wither my heart.

Il dolce suono (The sweet sound)

The sweet sound of his voice strikes me! Ah, that voice which is deep in my heart! Edgar! I am yours again; Edgar! Ah! My Edgar! Yes, I am yours again. I have escaped your enemies ... a chill creeps through my bosom! ... Every fiber trembles! ... My foot's unsteady! ... Sit with me near the fountain ... Alas! The dreadful ghost rises. to separate us! Alas! Alas! Edgar! Edgar! Ah! The ghost, the ghost parts us! ... We will take refuge here, at the foot of the altar. It is strewn with roses! ... A heavenly peace, don't you hear it? Ah! It is our marriage hymn! They are preparing for the rites. Oh! I'm so happy! Edgar! Edgar! Oh. I'm so happy! Oh, joy that is felt and not said! Incense burns ... the sacred lamps glow all around! Here is the minister! ... Give me your hand ... Oh, joyful day! Finally I am yours, finally you are mine, God has given you to me ... Every joy most pleasant I'll share with you. For us life will be a merciful smile from heaven!

Du Bist die Ruh (Thou art Rest)

Thou art rest and gentle peace,
Thou art longing, and that which stills it.
I consecrate to thee, with my joys and griefs,
As thy dwelling-place, my eyes and heart.

Enter into me and close thou The gates softly behind thee: Drive other griefs from this breast, Let this heart be filled with thy joys.

My world of sight thy radiance Alone can illuminate. O, fill it to the full!

Lachen und Weinen (Laughter and Tears)

Laughter and tears
At all hours
Can have so many causes
When one is in love.
In the morning I laughed with pleasure.
And why I now weep
In the evening light,
I myself do not know.

Lachen und Weinen (Laughter and Tears) (cont'd.)

Tears and laughter
At all hours
Can have so many causes
When one is in love.

In the evening I was weeping with grief;

And how can you wake
In the morning with laughter,
I must ask you, my heart!

Auf dem Wasser zu singen (To be Sung on the Water)

Amid the shimmering of the mirror-like waters The rocking boat glides, swanlike: Ay, and on the soft-shimmering waters of joy The soul too, glides away like the boat. Descending from heaven upon the waters The evening glow dances around the boat.

Over the tree-tops of the forest in the west The rosy glow smilingly beams on us. Under the boughs of the forest in the east The reeds rustle in the rosy glow. Joy of heaven and peace of the forest, The soul breathes in the reddening glow.

Ay, and on dewy pinions vanishes
From me the time spent on the gently rocking waters.
Tomorrow again on shimmering wings
Time will vanish, as it did yesterday and today:
Till I, on higher gleaming pinions,
Myself shall vanish from the changing time.

Die Forelle (The Trout)

In a bright little brook
There shot in merry haste
A capricious trout:
Past it shot like an arrow
I stood upon the shore
And watched in sweet peace
The lively little fish
Swimming in the clear brook.

A fisherman with his rod
Was standing there on the bank,
Cold-bloodedly watching
The fish dart to and fro...
"So long as the water remains clear"
I thought, "He will not
Catch that trout
With his rod."

Die Forelle (The Trout) (cont'd)

But at last the thief
Could wait no more.
With guile he made the water muddy,
And, ere I could guess it,
His rod jerked,
The fish was floundering on it,
And my blood boiled
As I saw the betrayed one.

Chanson (Song)

She sold my heart for a song sold my heart at the place, oh peddlar,
At the place of the song

Your songs were white, Mine are the color of blood. She sold my heart, oh peddlar She sold my heart for amusement

And now sings my heart in the places, the marketplaces You'll cry peddlar, Telling of my great love While she makes the people at her wedding laugh. Singing the song to laugh, for the one she sold my heart for.

Le Couteau (The Knife)

I have a knife in my heart A beauty, a beauty put it there. I have a knife in my heart And cannot remove it.

The knife is her love
A beauty, a beauty put it there.
All my heart is exposed
With all of my regret

I need a kiss
A beauty, a beauty, put it there
A kiss on the heart
But she does not want to give.

Knife stay in my heart
If the most beautiful put it there.
I would just as well die of her
than forget her.

Doute (Doubt)

It has been so long that your soul has been travelling
The angels have said
Towards me who is waiting for you holding my hands.
It has been so long that maybe it's lost the path
Because I see nothing
In the distant four roads
That are making a cross to the marketplace of doubt.

Here comes the cold breath, That chases birds, sun and branches And brings the storms and the night On my hope and on my faith.

Must I go like one who waits no more And turn around, in the nothingness of the night Towards the house and towards boredom

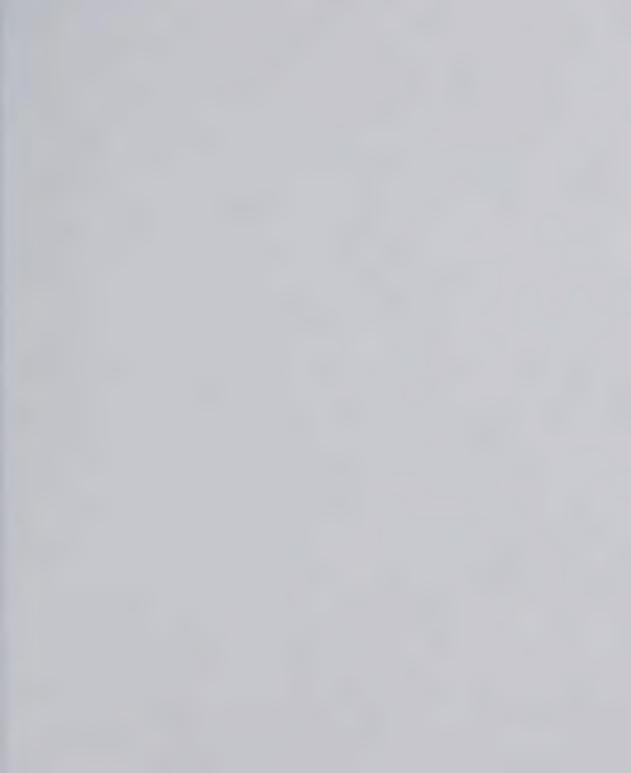
Au Bord de la Route (At the Side of the Road)

This man no longer wanted to live Look at what you're getting into Monsieur, Madame, in truth This man had had enough.

His heart was like a rock, But if someone had opened it Maybe in this lover's heart Would he have found a diamond.

But the rock was so heavy That he laid down on the road, onto his hands And he died of his waiting

This man had had enough With him the jewel died. Monsieur, madame it's late. A sign of the cross and pass



Upcoming Events:

10 Monday, 12:10 pm

Music at Noon, Convocation Hall Student Recital Series featuring students from the Department of Music

Free admission

13 Thursday, 8:00 pm Doctor of Music Recital Bianca Baciu, piano

Program will include works by Rachmaninov,

Ravel and Messiaen Free admission

13 Thursday, 8:00 pm

World Music Concert 2003

¡BOMBA! Live at Power Plant

University of Alberta

Admission: \$12/adult, \$8/student/senior For information, please call 492-8211

14 Friday, 8:00 pm Faculty and Friends Roger Admiral Joachim Segger

Music for Two Pianos Howard Bashaw 2M2P8m Gyorgy Ligeti Three Portraits Claude Debussy En Blanc et Noir Witold Lutoslawski Variations on a Theme by Paganinni

Sergei Rachmaninoff Suite, Op. 17

Tickets: \$12/adult, \$7/Student/senior

15 Saturday, 6:00 pm

University of Alberta Madrigal Singers

Dinner and Silent Auction

Leonard Ratzlaff, conductor

Fairmont Hotel MacDonald Tickets: \$70 (\$30 tax deductible)

For more information call 492-5306

15 Saturday, 8:00 p.m.

University of Alberta Mixed Chorus

59th Annual Concert

Robert de Frece, Conductor

Brendan Lord, Assistant Conductor

Francis Winspear Centre for Music For tickets or further information,

call the University of Alberta Mixed Chorus at 492-9606

16 Sunday, 8:00 pm

The University of Alberta

Academy Strings and Orchestral Winds

Tanya Prochazka, Conductor

19 Wednesday, 8:00 pm

The University of Alberta

Symphonic Wind Ensemble

Fordyce Pier, Director

23 Sunday, 2:00 pm

Master of Music Recital

Helve Sastok, composition

Free admission

23 Sunday, 8:00 pm

Master of Music Recital

Sonja Eagles, soprano

Free admission

24 Monday, 12:00 pm

Noon-Hour Organ Recital

The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta.

Free admission

25 Tuesday, 3:30 pm

Piano Masterclass

with Visiting Artist

Stéphane Lemelin

Free admission

Unless otherwise indicated

Please donate to Campus Food Bank

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

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Tanis Taylor, soprano

assisted by

Rachel Stefan, piano

Saturday, March 8, 2003 at 8:00 pm





From St. Matthews Passion (c.1727) John Sebastian Bach Ich will dir meine Hertze From the Magnificat in D Major (c. 1723) Quia respexit

All mein Gedanken (1887) **Richard Strauss** Zueignung (1885) (1864-1949)Wie sollten wir geheim (1885)

(1685-1750)

Fleur jetée (1884) Gabriel Fauré Chanson d'amour (1882) (1845-1924)Notre amour (1879)

Intermission

Three Shakespeare Songs (1905) Roger Quilter Come Away Death (1877-1953)O Mistress Mine Blow, Blow, Thou Winter Wind

From I puritani (1834) Vincenzo Bellini Son vergin vezzosa (1801-1835)

From Rigoletto Guiseppe Verdi Caro nome (1851) (1813-1901)

From Die Zauberflöte (1791) Wolfgang Amadeus Mozart Der Hölle Rache (1756-1791)

Ich will dir meine Hertze/Jesus Savior I am thine

Recit: Although our eyes with tears o'er flow, Since Jesus now must from us go, His gracious promise doth the soul uplift. His flesh and Blood, o precious gift! He leaves us for our soul's refreshment, as He while in the world did love His own, so now, with love unchanging, He loves them unto the end.

Aria: Jesus Savior, I am thine, come and dwell my heart within, all things else I count but loss, Glory only in Thy cross. Dearer than the world beside is the saviour who hath died.

Quia respexit/He who Looketh

He looketh on his servant in her lowliness; Henceforth will call me blessed

All mein Gedanken/All My Thoughts

All my thoughts, my heart and my mind wander to where my loved on is. They speed on their way through wall and gate, delayed by no bolt and no moat; They speed like birds high up in the sky, needing no bridge over stream or ravine. They find the town and they find the house, pick you from all the others her window, knocking and calling: Open up, let us in, from your lover we come to greet you right well, open up, open up, let us in.

Zueignung/Dedication

Yes you know it, dear soul, that I torment myself from afar, love makes hearts sick, my thanks to you! Once I toasted freedom, holding high the amethyst goblet, And you blessed the drink, my thanks to you! And in it you exorcized the evil spirits until I, cleansed, sank on your heart, my thanks to you!

Wie sollten wir geheim/How could we have kept this secret

How could we have kept secret the bliss that fills us? No, let our hearts be revealed to all, down to their deepest recesses. When two have found each other in love, rejoicing permeates nature, and daylight falls on wood and field in longer blissful hours. Even from decaying trunk of the oak that has survived for a thousand years. A green flame rises anew on its top, rustling and trembling with the ardour of youth. At the couple's happiness, buds burst to heightened splendour and fragrance, streams babble more sweetly, and May blooms and sparkles more richly.

Fleur jet'ee/Discarded Flower

Carry away my folly at the will of the wind, flower gathered while singing and thrown away while dreaming, love perishes like the cut flower. The hand that touched you flees from my hand forever. Let the wind that dries you, oh poor flower, recently so fresh and tomorrow without color; let the wind that dries you, o poor flower, dry my heart.

Chanson d'amour/Love Song

I love your eyes, I love your face, o my rebellious one, o my fierce one. I love your eyes, I love your mouth where my kisses will exhaust themselves. I love your voice, I love the strange grace of all that you say, o my rebellious one, o my dear angel, my hell and my paradise! I love all that makes you beautiful, from your feet to your hair, o you toward whom my vows ascend, o my fierce one, o my rebellious one.

Notre Amour/Our Love

Our love is a light thing like the perfumes that the wind takes to the top of the fern so one may breathe them in dreaming. Our love is a light thing. Our love is a charming thing, like the songs of morning where no regret laments, where vibrates an uncertain hope. Our love is a charming thing. Our love is a sacred thing like the mystery of the woods where an unknown soul shudders, where silence has a voice. Our love is a sacred thing. Our love is an infinite thing, like the setting sun's path where the sea, united with the sky, goes to sleep under the inclined sun. Our love is an infinite thing. Our love is an eternal thing like everything which a victorious God has touched with the fire of his wing. Like everything which comes from the heart, our love is an eternal thing.

Son vergin vezzosa

I am a pretty maiden dressed for her wedding: I am as white and as modest as an April lily. My hair smells sweet, encircled by your roses, my bosom is graced by your necklace. Tell me if you really love me. I should like to shine as brightly as the morning star; help me arrange the soft curls of my hair. So that I can see the effect do not be too proud to try the new veil on your noble head, do not be too proud, on your noble head. Yes, yes, yes. O beautiful lady, I hide the curls of your hair just as I would like to hide beneath the pretty veil. Ah, later, my true love, you will place the veil on my head.

Caro nome/Dear Name

Dear name which first made my heart beat. You must always remind me of the delights of love! With my thoughts my desire will always fly to you. And until my dying breath, dear name, it shall be yours. With my thoughts my desire. My desire will always fly to you. Until my dying breath, it shall be yours, dear name, it shall be yours.

Der Hölle Rache/The Wrath of Hell

The wrath of Hell within my breast I cherish, death, desperation prompt the oath I swore. If by your hand, Sarastro does not perish then as my child I shall know you never more. Abandoned be forever, forsaken be forever and shattered be forever, all the force of nature's tie. Abandoned, and shattered, and forsaken, all the force of nature's tie if not through you Sarastro's life be taken. Hark, hark hark, gods of vengence, hear a mother's cry.



Studio 27 Fine Arts Building, University of Alberta

In Recital

Jamie Sootheran and Courtney Welwood, clarinets

assisted by

Roger Admiral, piano

Sunday, March 9, 2003 at 2:00 pm

Concerto No. 4 (1798)

Allegro

Andante moderato

Allegro

Second Sonata, Op. 120, No. 2 (1895)

Allegro amabile

Allegro appassionato

Andante con moto

Intermission

Grand Duo Concertant Op. 48 (1816)

Allegro con fuoco

Andante con moto

Rondo - Allegro

Six Duets for Clarinet (1786)

Ш

Carl Maria von Weber

(1786-1826)

Karl Stamitz

(1745-1801)

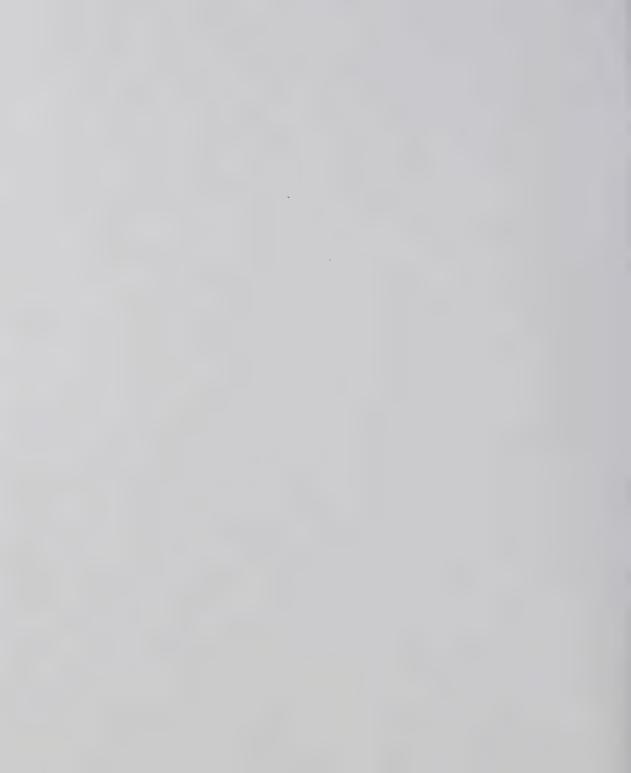
(1833-1897)

Johannes Brahms

Wolfgang Amadeus Mozart

(1756-1791)

There will be a reception to follow in the student's lounge.



In Recital

Julie Amundsen, cello

Candidate for the Master of Music degree in Performance with

Magda Adamek, piano

Sunday, March 9, 2003 at 3:30 pm



Program





Program

Sonate for Cello and Piano (1915)

Claude Debussy (1862-1918)

Prologue Sérénade

Finale

Suite in D Major for Solo Cello,

Johann Sebastian Bach (1685-1750)

BMV1012 (ca.1720) Prelude

Allemande

Courante

Sarabande

Gavottes I and II

Gigue

Intermission

Sonate for Piano and Cello, Op. 65 (1846)

Frédéric Chopin

Allegro moderato

(1810-1849)

Scherzo Largo

Finale; Allegro

Variations on a Theme of Rossini, H290 (1942) Bohuslav Martinů

Bohuslav Martinů (1890-1959)

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Amundsen.

Ms Amundsen is a recipient of a Beryl Barns Memorial Scholarship (Graduate).

Upcoming Events:

March
10 Monday, 12:10 pm
Music at Noon, Convocation Hall
Student Recital Series featuring
students from the Department of Music
Free admission

13 Thursday, 8:00 pm
Doctor of Music Recital
Bianca Baciu, piano
Program will include works by
Rachmaninov, Ravel and Messiaen
Free admission

13 Thursday, 8:00 pm
World Music Concert 2003
¡BOMBA! Live at Power Plant
University of Alberta
Admission: \$12/adult, \$8/student/senior
For information, please call 492-8211

14 Friday, 8:00 pm
Faculty and Friends
Roger Admiral
Joachim Segger
Music for Two Pianos
Howard Bashaw 2M2P8m
Gyorgy Ligeti Three Portraits
Claude Debussy En Blanc et Noir
Witold Lutoslawski Variations on a
Theme by Paganinni
Sergei Rachmaninoff Suite, Op. 17
Tickets: \$12/adult, \$7/Student/senior

15 Saturday, 6:00 pm University of Alberta Madrigal Singers Dinner and Silent Auction Leonard Ratzlaff, conductor Fairmont Hotel MacDonald Tickets: \$70 (\$30 tax deductible) For more information call 492-5306 15 Saturday, 8:00 p.m.
University of Alberta Mixed Chorus
59th Annual Concert
Robert de Frece, Conductor
Brendan Lord, Assistant Conductor
Francis Winspear Centre for Music
For tickets or further information,
call the University of Alberta Mixed
Chorus at 492-9606

16 Sunday, 8:00 pm
The University of Alberta
Academy Strings
and Orchestral Winds
Tanya Prochazka, Conductor
Program will feature
Elgar Introduction and Allegro,
Poulenc Concerto for Organ, Timpani
and String Orchestra
Dvořák Serenade for Winds, Op. 44

19 Wednesday, 8:00 pm
The University of Alberta
Symphonic Wind Ensemble
Fordyce Pier, Director
Program will feature
Bourgeouis Serenade
Haydn Trumpet Concerto
Soloist: Nancy McBride
Schoenberg Theme and Variations
Whiteacre Cloudburst
Ball Omaggio

23 Sunday, 2:00 pm Master of Music Recital **Helve Sastok, composition** Free admission

23 Sunday, 8:00 pm Master of Music Recital **Sonja Eagles, soprano** Free admission



Please donate to Campus Food Bank Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

Annalise Mikulin, mezzo soprano

assisted by Roger Admiral, piano

Sunday, March 9, 2003 at 8:00 pm







Program

If Music Be the Food of Love (1692) Henry Purcell I Attempt from Love's Sickness to Fly (1695) (1659-1695)From Dido and Aeneas (1684) Thy Hand Belinda...When I Am Laid in Earth Chanson d'amour, Op. 27, No. 1 (1882) Gabriel Fauré Mandoline, Op. 58, No. 1 (1891) (1845-1924)Fleur jetée, Op. 39, No. 2 (1884) From Frauenliebe und Leben (1840) Robert Schumann Seit ich ihn gesehen (1810-1856)Er, der Herrlichste von allen Π. III. Ich Kann's nicht fassen IV. Du Ring an meinem Finger Intermission From Il Trovatore (1853) Giuseppe Verdi Stride la vampa! (1813-1901)From the Hermit Songs (1952-3) Samuel Barber At Saint Patrick's Purgatory (1910-1981)II. Church Bell at Night III. St. Ita's Vision The Crucifixion Antonín Dvorák From Rusalka (1900) Mesícku na nebi hlubokém "Song to the Moon" (1841-1904)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Mikulin.

Gaetano Donizetti

(1797-1848)

Reception to follow in the Arts Lounge.

From La Favorita (1840)

O mio Fernando!

Translations

Chanson d'amour (Love Song)

I love your eyes, I love your face, O my rebellious, O my fierce one, I love your eyes, I love your lips where my kisses will exhaust themselves. I love your voice, I love the strange gracefulness of everything that you say, O my rebellious one, O my dear angel, my inferno and my paradise! I love your eyes, I love your face, I love everything that makes you beautiful, from your feet to your hair, O you, to whom ascend all my desires!

Mandoline (Mandolin)

The givers of serenades and the beautiful lady listeners exchange some words insipid under the branches singing. It is Tircis and it is Amnite, and it is Damis who for many a cruel girl makes many a verse tender. Their short jackets of silk, their long dresses with trains, their elegance, their joy, and their soft shadows blue, whirl in the ecstasy of a moon pink and gray, and the mandolin chatters, midst the shudders of the breeze

Fleur jetée (Discarded Flower)

Carry away my passion at the will of the wind, flower, gathered with a song and thrown away in a dream. Carry away my passion at the will of the wind, like a cut flower perishes love. The hand that has touched you shuns my hand forever; let the wind that withers you, oh, poor flower, a while ago so fresh, and tomorrow colorless, let the wind that withers you, oh, poor flower, let the wind that withers you, wither my heart.

Frauenliebe und Leben(A Woman's Love and Life) I. Seit ich ihn gesehen (Since I Have Seen Him)

Since I have seen him, I believe I am blind; whither I am looking, I see him alone; like in a waking dream. His image floats before me, rising from deepest darkness brighter and brighter. Everything else around me is light and colorless. The games of my sisters. I want to share no more, I would rather weep silently in my little chamber; since I have seen him, I believe I am blind.

II. Er, der Herrlichste von allen (He, the Noblest of All)

He, the noblest of all, how so gentle, how so good! Lovely lips, clear eyes, bright mind and firm courage. So as there in blue depth, bright and glorious, that star, thus is he in my heaven, bright and glorious, sublime and distant. Go, go your paths, let me only look at your brightness, only in devotion look at him, very happy

II. Er, der Herrlichste von allen (He, the Noblest of All) (cont'd)

then, and sad to be! Hear not my silent praying, offered for your happiness; you must not know me, humble maiden, noble star of glory! Only the worthiest of all may your choice make happy and I will bless the noble one many thousand times. I shall rejoice and I shall weep then, blissful, blissful I am then even though my heart should break, break, oh heart, what does it matter? He, the noblest of all...how kind he is, how good.

III. Ich kann's nicht fassen (I Cannot Grasp, nor Believe It)

I cannot grasp, nor believe it, a dream must have me bewitched; how could he from among all others have exalted and blessed poor me? It seemed to me that he hath spoken: "I am forever yours," It seemed to me that I am still dreaming, for it can never be thus. O let me die in my dream, cradled on his breast, let me drink blissful death in tears of infinite joy.

IV. Du Ring an meinem Finger (You Ring on, My Finger)

You ring on my finger, my little golden ring; I press you devoutly to my lips, devoutly to my heart. My dream had come to an end, childhood peaceful lovely dream, I found myself lonely and lost in empty and infinite space. You ring on my finger, you taught me only then, you opened to my eyes, life's infinite, deep value. I want to serve him, to live for him, wholly belong to him, give myself and find myself, transfigured in his splendor.

Stride la vampa! (The Blaze Crackles!)

The blaze crackles! The indomitable crowd runs to that fire with happy faces! Screams of delight echo around; surrounded by ruffians a woman comes forward! Sinister shines on their horrible faces the ghastly flame that rises to the sky! The blaze crackles! The victim arrives dressed in black, ragged and barefoot! A fierce cry of death rises; the echo repeats it from cliff!

Mesícku na nebi hlubokém (O, moon high up in the deep, deep sky) "Song to the Moon"

O moon, high up in the boundless sky, you light up vast distances as you wander round the world far and wide looking into the homes of men. O moon, stop for a moment and tell me where my beloved is! Tell him, silvery moon, that I embrace him tightly, so that at least in his dreams he may remember me. Shine for him in far

Mesícku na nebi hlubokém (O, moon high up in the deep, deep sky) "Song to the Moon" (cont'd) away places and tell him who is waiting here! If he dreams about me, let that remembrance waken him! O moon, don't go away, don't disappear!

O mio Fernando! (Oh My Fernando!)

Can it be true then, oh heaven? He, Fernando, the husband of Leonora! Ah! Everything tells me so, and still my soul is uncertain at the unexpected joy! Oh God! To marry him? Oh, my deepest shame! To bring dishonor as dowry to the hero - no, never; should he detest me and flee, who the woman is whom he so much adores. Oh my Fernando! To possess the throne of the country with you I would have given my heart; but my love, pure as your pardon, is doomed - oh miserable me! - to desperate horror. May the truth be known; and in your deep contempt still be wanting, may your thunderbolt, great God, fall on me! Come on, cruel ones - who is stopping you? My grief is written in heaven! Come on, come – it's a celebration; may the altar be strewn with flowers. Already the tomb readies itself for me; may the sad betrothed who, rejected and despairing will not have forgiveness in heaven, be covered with a black veil. Cursed, despairing, she will not have forgiveness in heaven. Ah, cruel ones, who is stopping you? My grief is written in heaven. Cruel ones, come. Ah, the sad betrothed one will not have forgiveness in heaven.

Program Notes

Henry Purcell (1659 - 1695)
If Music Be the Food of Love(Solo Song with Continuo)
I Attempt From Love's Sickness to Fly (from The Indian Queen)
Thy Hand, Belinda...When I Am Laid in Earth (from Dido and Æneas)

Henry Purcell was the first great English composer to bring together the equal-voice polyphonic musical traditions developed in his home country by earlier masters such as Thomas Tompkins, Orlando Gibbons and John Jenkins along with the Italian, German and French continental influences of monody into a refreshingly new and supremely eloquent expression in both his vocal and instrumental music.

During his all too brief lifespan as a composer, Purcell, who also served as organist and singer (bass and countertenor) at Westminster Abbey, wrote more than 250 songs, of which at least 150 appear in his dramatic works. Most of his songs were published in various songbooks of the day. The text for "If music be the food of love" is drawn from two sources – William Shakespeare's *Twelfth Night* and the poetry of a Colonel Heveningham. Altogether, Purcell composed three settings of the song, the first in 1692, the second a slightly modified version of the first a year later, and the third an entirely new and theatrical treatment of the text in 1695.

Purcell composed the music for the drama The Indian Queen during the last year of his life. The story is adapted from a tragedy by Sir Robert Howard and John Dryden and concerns itself with the theme of warfare between two rival peoples. During a heated battle, the voung Peruvian general, Montezuma, captures the Mexican prince Acacis. Impressed by the feat, the Inca chief invites him to choose his reward. However, when Montezuma desires the hand of Orazia, the chief's daughter, he is forced to flee from the angry chief for his presumptuousness. In revenge, Montezuma joins up and sides with the Mexicans. Here, too, he meets with some politically challenging difficulties. Since he has been able to capture both Orazia and her father, Montezuma desires to keep them for himself, a condition which does not meet well with his Mexican allies. The plot resolves itself during the final act of the drama, when the Inca chief, Orazia and Montezuma are to be sacrificed together at "a bloody Altar." The ceremony is interrupted by the arrival of Acacis, who declares his own love for Orazia and then commits suicide. It is then revealed that Montezuma is the lawful king of the Mexicans and has been so proclaimed by the people. Zempoalla too commits suicide, and the Inca chief finally consents to the marriage of Montezuma to his daughter. "I attempt from love's sickness to fly" is an arresting example of Purcell's outstanding gift for writing beautiful melodies and appears in the final act.

The opera *Dido and Æneas* was Purcell's first in the genre and was composed in 1689. Based upon a libretto by Nahum Tate, the story is adapted from Vergil. Æneas has fled from Troy. On his way to Latium, he is driven off course by a storm into Carthage, where Dido,

recently widowed, reigns as queen. Proximity eventually leads to passion which is both expressed and consummated, but the gods forbid them to ever marry. While Æneas sails away to fulfill his destiny in Italy, Dido relieves her sorrow by committing suicide. "Thy hand, Belinda," is the recitative which precedes Dido's final aria in the third act, "When I am laid in earth." This soulful lament is Dido's farewell, culminating in her suicide.

Gabriel Fauré (1845 - 1924) Chanson d'amour Mandoline Fleur jetée

Although much respected as a composer of choral and instrumental music, Gabriel Fauré also left his mark as the composer of art songs. Between 1865 and 1875, when he completed his hugely successful Sonata in A Major for Violin and Piano, he wrote nothing but vocal music. Chanson d'amour (Love Song), which dates from 1880, is a romantic gem set to the poetic text of Armand Silvestre. Mandoline comes from a set of songs entitled "Cinq Mélodies de Venise" and was composed in 1891. The text of the song is both enigmatic and magical, and was written by Paul Verlaine. The eloquent Fleur jetée (Discarded Flower) is also set to verse by Silvestre and dates from 1884.

Robert Schumann (1810 - 1856)
Frauenliebe und Leben (Song Cycle, Op. 42)
I. Seit ich ihn gesehen
II Er, der Herrlichste von allen
III. Ich kann's nicht fassen
IV. Du Ring an meinem Finger

As a composer of art songs, Schumann is the undisputed and worthy successor to Franz Schubert. The son of a bookseller and publisher, he had a strong literary background and was an avid lover of poetry with a natural affinity for melding together melody and text. Given this background, it is surprising that he waited until he was thirty before taking on the medium in its fullest terms. Frauenliebe und Leben (Woman's Love and Life) is a cycle of eight songs composed in July, 1840 and was the last song cycle he composed before his marriage to Clara Wieck during the following September. "Oh, Clara, what bliss to write songs! Too long have I been a stranger to it," were his words to his future bride during the spring of that year, and his output during that single span of twelve months proved to be prodigious -- he composed no less than twenty full song cycles!

Frauenliebe und Leben (Song Cycle, Op. 42) (cont'd)

The text of the cycle was written by Adelbert von Chamisso (1781-1838) and relates a continuous story which unfolds from poem to poem. The cycle begins with a young girl telling of her newly awakening love for "the finest of all men." She then goes on to describe her most intimate of feelings during all the various stages of courtship, beginning with his proposal, then continuing through the engagement period, preparations for the wedding ceremony, then marriage, maternity and sudden widowhood. Within the cycle, Schumann portrays the woman as properly modest and decorously unassuming. Her ultimate desire is to become a wife and mother. The structure of the cycle is very tightly organized and melodic fragments from earlier songs in the cycle creep surreptitiously into later ones.

Giuseppe Verdi (1813 - 1901) Stride la Vampa! (from *Il Trovatore*)

By the end of the nineteenth century, Giuseppe Verdi had become the greatest Italian opera composer to that time. As he worked at perfecting his style, he strove to create a new type of music-drama. He sharpened his technical resources, creating melodies which were more fluent. Characterizations became more rounded, realistic and expressive, and his musical responses to the text were more and more refined. Il Trovatore (The Troubadour) (1853) is a tragic opera with the motif of revenge at its heart and core. The convoluted plot takes place in Spain at the beginning of the 15th century during the civil war brought about by the rebellion of the Count of Urgel against the King of Aragon. The Count di Luna is the leader of the King¹s army. In Stride la vampa! the gypsy Azucena relates how her mother had been burned at the stake and how in her madness she had thrown the wrong child into the flames. She had in fact killed her own child. Suffice it to say that by the end of the opera, she wreaks revenge on the family members of those who had burned her mother as a witch.

Samuel Barber (1910 - 1981) Hermit Songs (Song Cycle, Op. 29)

I. At Saint Patrick's Purgatory

II. Church Bell at Night

III. Saint Ita's Vision

V. The Crucifixion

Writing in a style described as post-Romantic, Samuel Barber began learning the piano at age six and started composing at seven. Completed in 1953, the ten Hermit Songs, Op. 29 are a group of independent songs set to extremely varied texts. The poems were composed by unnamed Irish monks and academics between the 8th and 13th centuries, and were subsequently translated by W. H. Auden, Chester Kallman, Howard Mumford Jones and Sean O'Faolain. The piano accompaniment allows the solo voice to make sudden mood shifts and acerbic flashes of humour and wit which might otherwise have been lost within an orchestral texture. Commissioned by the Elizabeth Sprague Coolidge Foundation in Washington, the cycle was given its first performance by Leontyne Price, soprano, with the composer at the piano. The juxtaposed texts are inspired by religion as well as more secular subjects, as shown following:

I. At Saint Patrick's Purgatory ("What shall I do with a heart that seeks only its own ease?")

II Church Bell at Night ("Sweet little bell . . . I would liefer keep tryst with thee than be with a light and foolish woman.")

III. Saint Ita's Vision ("I will take nothing from my Lord, said she, unless He gives me His Son . . . in the form of a Baby that I may nurse Him.")

V. The Crucifixion ("At the cry of the first bird they began to crucify Thee. . .")

Antonín Dvorák (1841 - 1904) Song to the Moon (from Rusalka)

As a staunch Czech nationalist composer, Dvorák was bound to compose an opera based upon a fairy tale from his native land. Dvorák composed *Rusalka* in 1900. In this tragic tale, Rusalka, a water sprite (a mermaid), becomes human so that she can marry a prince (who is never named in the opera). When he eventually deserts her, she returns to her pool. Overcome by remorse, the prince follows her and dies in her arms. In the aria Mesícku na nebi hlubokém ("O, moon high up in the deep, deep sky") Rusalka looks with longing up at the glowing Moon, yearning to see once more the man who used to come there often and enter the waves of the lake.

Gaetano Donizetti (1797 - 1848) O mio Fernando (from *La Favorita*)

Donizetti, along with Gioacchino Rossini (1792-1868) and Vincenzo Bellini (1801-1835), dominated Italian opera during the early years of the nineteenth century. He composed with astonishing speed and fluency, composing on average up to five operas a year! Based upon a libretto by Alphonse Royer and Gustave Vaëz. with additions by Eugéne Scribe, La Favorita ("The Favoured One") (first produced in 1840) is set in Spain in 1340 and tells the story of the unhappy and unrequited love of Fernando, a novice in the Monastery of St. James, and the mistress of Alfonso XI, King of Castile, the bewitching and seductive Leonora de Guzman. In the third act double aria O, mio Fernando, Leonora is left alone to confront her shame of being in love with Fernando while remaining the mistress of Alfonso just before the time that Fernando believes that they are to be married, and to weigh the chances of her being forgiven by Fernando for originally leading him on when he eventually learns the truth. She cannot shame a novice by allowing him to marry a fallen woman.

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Upcoming Events:

10 Monday, 12:10 pm

Music at Noon, Convocation Hall Student Recital Series featuring students from the Department of Music

Free admission

13 Thursday, 8:00 pm
Doctor of Music Recital
Bianca Baciu, piano
Program will include works by Rachmaninov, Ravel
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Leonard Ratzlaff, conductor
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University of Alberta Mixed Chorus

59th Annual Concert

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Brendan Lord, Assistant Conductor

Francis Winspear Centre for Music

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Tanya Prochazka, Conductor

19 Wednesday, 8:00 pm The University of Alberta Symphonic Wind Ensemble Fordyce Pier, Director

23 Sunday, 2:00 pm Master of Music Recital Helve Sastok, composition Free admission

23 Sunday, 8:00 pm Master of Music Recital Sonja Eagles, soprano Free admission

24 Monday, 12:00 pm

Noon-Hour Organ Recital

The recital presents a variety of organ repertoire played by

students, faculty and guests of the University of Alberta.
Free admission

25 Tuesday, 3:30 pm Piano Masterclass with Visiting Artist Stéphane Lemelin Free admission

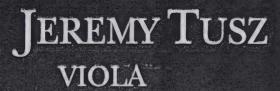


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Convocation Hall, Arts Building, University of Alberta

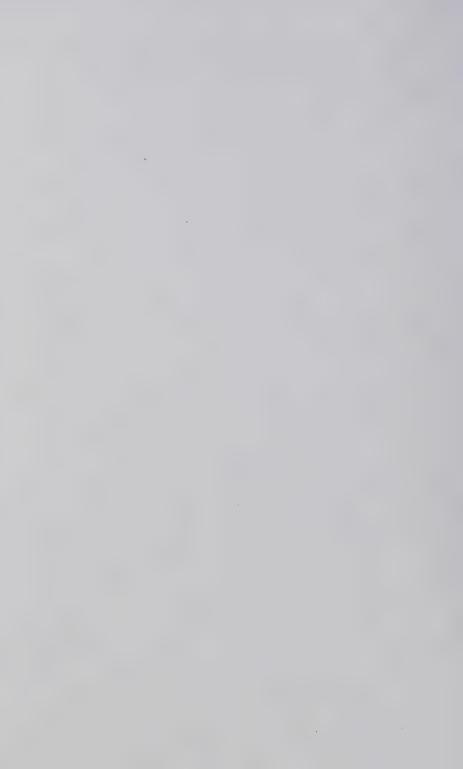
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MONDAY, MARCH 10TH, 2003

8:00 PM

CONVOCATION HALL
UNIVERSITY OF ALBERTA





Biography



22 year-old JEREMY TUSZ has been given many titles including violinist, mandolinist, chorister, engineer, mixer, producer, and composer, but will be appearing tonight as violist.

Once exclusively a violinist, Jeremy began moonlighting on the viola while in high school. By his third year of university he had completed the transition to viola and, as of this writing, has been-violin free for 642 days.

Over the past 10 years, Jeremy has enjoyed playing violin and viola with many ensembles including the Edmonton Youth Orchestra, the University of Alberta Symphony Orchestra, the Academy Strings, and the Stringbeans.

This non-compulsory recital marks the culmination of a four-year Bachelor of Music degree.

Thanks

First, I would like to thank all of the artists with whom I have had the privilege of working. Their input and creativity has been invaluable. Thank you Ayako, Sylvia, Ariane, and Sarah.

Over the course of my four-year Bachelor of Music degree I have had the opportunity to study with many outstanding teachers and musicians. I would like to thank Janet Scott-Hoyt, Tanya Prochazka, and Aaron Au. They have been (and will continue to be) an unending source of support, information, and inspiration.

Thanks to all my friends for freely sharing their talents, opinions, and time, especially Karly and Matt.

Most of all, I would like to thank my parents who have tirelessly supported (and at times, forced!) my musical endeavours. Thank you Mom and Dad!

Suite No.4 in Eb Major, BMV 1010 (1720/21)

Johann Sebastien Bach (1685 -1750)

Prélude Allemande Courante Sarabande Bourrée

Gigue

Märchenbilder: Four Pieces for Viola and Piano, Op. 113 (1851) Robert Schumann (1810 - 1865)

Nicht schnell Lebhaft Rasch: Langsam

Ayako Tsuruta, piano

INTERMISSION

Trio in Eb Major for Clarinet, Viola and Piano, KV 498 (1786) Wolfgang Amadeus Mozart (1756 - 1791)

Andante Menuetto Rondeaux

Sarah Holmstrom, clarinet; Ariane Maissoneuve, piano

Sonate Op. 11, No. 4 (1919)

Paul Hindemith (1895 - 1963)

Fantasie Thema mit Variationen Finale (mit Variationen)

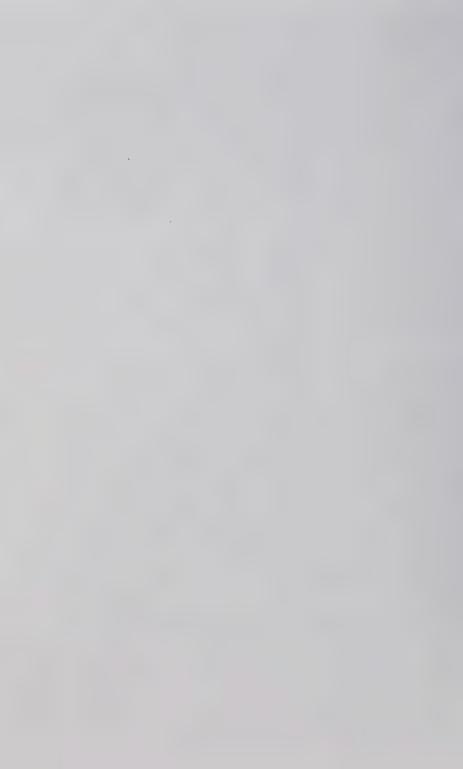
Sylvia Shadick-Taylor, piano

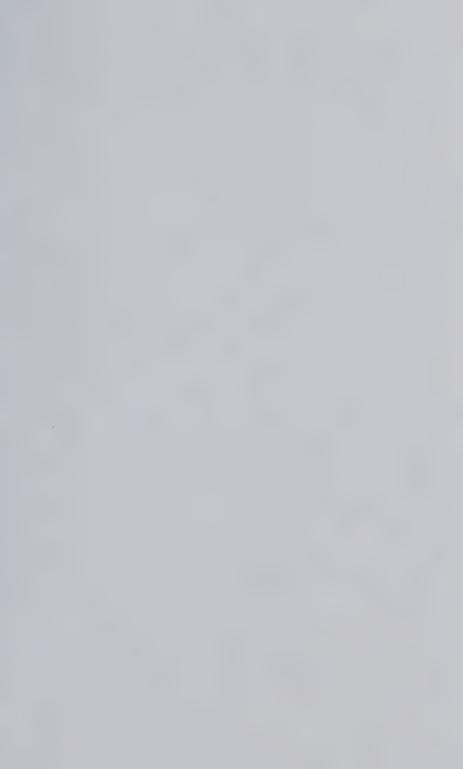
Jamaican Rhumba (1938)

Arthur Benjamin (1893-1960), arranged by William Primrose

Sylvia Shadick-Taylor, piano

RECEPTION TO FOLLOW







In Recital

Bianca Baciu, piano

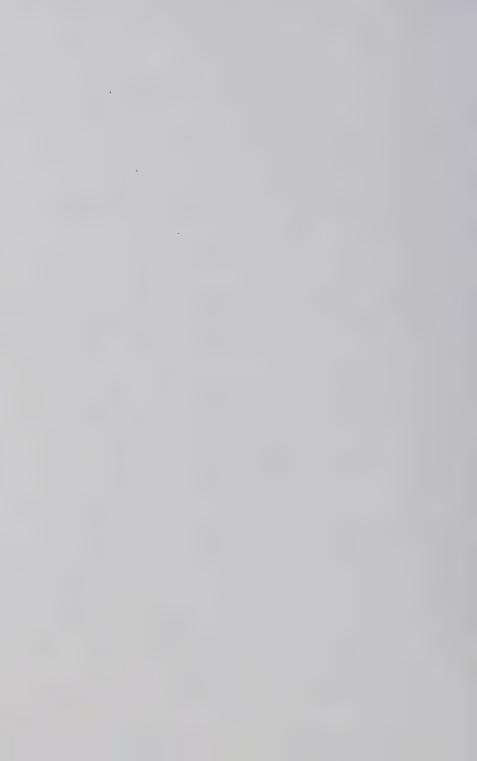
Candidate for the Doctor of Music in Piano Performance

Thursday, March 13, 2003 at 8:00 pm



Program





Program

Etudes Tableaux, Op. 39 (1917)

No. 2 Lento assai

No. 3 Allegro molto

No. 4 Allegro assai

Sergei Rachmaninov

(1873-1943)

Sonata No. 4 in C Minor, Op. 29 (1908-1917)

Allegro molto sostenuto

Andante assai

Allegro con brio

Intermission

No. 5 Appassionato

Le Tombeau de Couperin (1914-1917)

Prelude

Fugue

Forlane

Rigaudon

Menuet

Toccata

Rigaudon
Menuet
Toccata

From Vingt Regards sur l'Enfant-Jesus (1944)
Regard de l'Esprit de Joie
Olivier Messiaen
(1908-1992)

This recital is presented in partial fulfilment of the requriements for the Doctor of Music degree for Ms Baciu.

Ms Baciu is a recipient of FS Chia PhD Scholarship and a Beryl Barns Memorial Award (Graduate)

Reception to follow in the Arts Lounge.

Upcoming Events

March

14 Friday, 8:00 pm
Faculty and Friends
Roger Admiral
Joachim Segger
Music for Two Pianos
Howard Bashaw 2M2P8m
Gyorgy Ligeti Three Portraits
Claude Debussy En Blanc et Noir
Witold Lutoslawski Variations on a
Theme by Paganinni

15 Saturday, 6:00 pm University of Alberta Madrigal Singers Dinner and Silent Auction Leonard Ratzlaff, conductor Fairmont Hotel MacDonald Tickets: \$70 (\$30 tax deductible) For more information call 492-5306

Sergei Rachmaninoff Suite, Op. 17

Tickets: \$12/adult, \$7/Student/senior

15 Saturday, 8:00 p.m.
University of Alberta Mixed Chorus
59th Annual Concert
Robert de Frece, Conductor
Brendan Lord, Assistant Conductor
Francis Winspear Centre for Music
For tickets or further information,
call the University of Alberta Mixed
Chorus at 492-9606

16 Sunday, 8:00 pm The University of Alberta Academy Strings and Orchestral Winds Tanya Prochazka, Conductor

19 Wednesday, 8:00 pm The University of Alberta Symphonic Wind Ensemble Fordyce Pier, Director 23 Sunday, 2:00 pm Master of Music Recital Helve Sastok, composition Free admission

23 Sunday, 8:00 pm Master of Music Recital Sonja Eagles, soprano Free admission

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25 Tuesday, 8:00 pm Master of Music Recital James Chilton, trombone Free admission

26 Wednesday, 4:00-6:00 pm
Lecture
with Distinguished Visitor
Ivars Taurins
Performance Practice and the Modern
Musician: an Approach to Style
Studio 27, Fine Arts Building
Free admission



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult Convocation Hall, Arts Building, University of Alberta Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

¡BOMBA!

"If we can keep on working on our music and maturing, then even more people will relate.

Once we reach that place it won't be Latin music anymore, it'll just be music." - Mario



¡BOMBA! Is a group of young Canadian musicians with varied cultural backgrounds, dedicated to exploring the rhythms and melodies from across the Americas.

About iBOMBA!

One of the most exciting aspects of Bomba's percussion-based music is the abundance of polyrhythmic content. In the melodies, grooves, and textures of their music, one finds layers of rhythmic relationships that challenge the players and offer insight into the rich and complex cultures from which they come.

Having taken their irresistible dance rhythms across Canada, **Bomba** has performed for enthusiastic audiences at jazz and folk festivals in Toronto, Calgary, Edmonton, Vancouver, and Winnipeg.

Mario Allende, who was born in Chile and is the drummer and driving force of iBomba!, makes regular pilgrimages to Cuba to learn from the master percussionists. Marco Claveria, a Chilean expatriate singer and tres player, and bassist Rubim de Toledo from Brazil, have studied with legendary Cuban musicians, including members of the now famous Buena Vista Social Club. Grammy-award winning percussionist Israel "Toto" Berriel, is from Matanzas, Cuba. Chris Andrew is a renowned Canadian jazz pianist. His brilliant playing is a key element in Bomba's fusion of styles. Craig Brenan (trombone) is a graduate of the New England Conservatory where he received his Master's degree in jazz performance. He has received recognition through performances on radio, television, and CD.

Tonight's Performance

Tonight's performance will begin with the acoustic version of the Bomba band, using atypical instrumentation. This form is very organic and the sound is emotional, lilting, and sensual. It has depth because it is full of life stories from their rich and diverse cultures. Mario will describe how the instruments helped form Bomba's sound. His explanations combined with the songs will offer something of significance for everyone interested in ethnic music and will form the launching point for a comprehensive understanding of Bomba's music.

Bomba will then transform into full band form and demonstrate such rhythms as Cuban son, Brazilian samba, Afro-Peruvian lando, modern jazz, and funk. The two sets will ebb and flow, and include dance grooves such as salsa. The show will end with audience participation.

"Music permeated life in early African culture, everyone at that time was a musician and the playing was more of a religious nature than of entertainment. Discovery and development of the New World led to enslavement of West African blacks who, as well as the many other unbelievable hardships they were forced to endure, had their instruments taken away from them. Finding themselves in far away places such as Cuba, Haiti, Brazil and America, these slaves performed ritual drumming on barrels and boxes that fish and fruit came in, to keep up their morale and their traditions. Artists today still practice these styles, rhythms and patterns as a tribute to their heritage, and these forms of music are still at the forefront in their countries." - Mario



World Music on Stage is an annual event held by the Department of Music and the Canadian Centre for Ethnomusicology to showcase:

 □ outstanding performances of music from across the world

 □ research and performance studies in ethnomusicology

 □ collaboration with diverse music communities

↑ the Moses and Francis Asch Collection, which has made us the only university holding the complete catalogue of Folkways Records

\$\mathcal{J}\$ donors and supporters of our World Music activities



Special Thanks to:

J	¡BOMBA! for sharing their music tonight!
J)	Volunteers of the Canadian Centre for Ethnomusicology
J	Department of Music
D	Steve Derpack and the Students' Union
J	Management and Staff of the Power Plant
Ŋ	Kirby of Ramparts Entertainment
D	Daryl Richel and CJSR



Joachim Segger and Roger Admiral, pianos

Friday, March 14, 2003 at 8:00 pm



Arts Building University of Alberta

Program

En blanc et noir (1915) Claude Debussy

I. Avec emportement (1862 - 1918)

II. Lent. Sombre

III. Scherzando

Komposition für 2 Klaviere (1976)

Gyorgy Ligeti I. Monument (b. 1923)

II. Selbstportrait

III. Bewegung

Wariacje na temat Paganiniego (1941) Witold Lutoslawski

Intermission

2M2P8m (2002) (First Performance) Howard Bashaw Prelude; I. Counterlinear Continua II (b. 1957)

II. Double Convergence

Suite No. 2, Op. 17 (1901)

I. Introduction

II. Valse

III. Romance

IV. Tarantelle

(1913-1994)

Sergei Rachmaninoff

(1873 - 1943)

Joachim Segger is a versatile musician who regularly plays piano solo, duo and chamber recitals as well as concertos throughout North America, Europe and South Africa, and is frequently heard on CBC local and national broadcasts. He was the winner of the prestigious Canadian Women's Club Competition in New York City that resulted in a Carnegie Recital Hall début. One of the youngest students at Eastman to receive the Performer's Certificate, he also won the concerto competition and performed the Prokofiev Second Piano Concerto with the Eastman Philharmonia conducted by David Effron. Joachim's first piano solo CD "Bravato" was released in June 2002 on the Arktos label. He is Associate Professor of Piano and Theory at The King's University College, Edmonton, Alberta and Adjunct Professor of Piano at the University of Alberta. Joachim and his wife Marnie Giesbrecht, collaborate as Duo Majova. In addition to playing piano duet repertoire, they play organ duets, and organ and piano duos. Their concert programs and CD's are broad in scope, including transcriptions, improvisations (Joachim) and new music. Their performances and recordings are received with critical acclaim.

Joachim Segger is also an organist. He has given workshops on organ and/or piano improvisation at national conventions and conferences in Canada and the United States. He is Director of Music at West End Christian Reformed Church in Edmonton.

Roger Admiral completed a Doctor of Music degree at the University of Alberta. His main teachers include Helmut Brauss, Peter Smith and Virginia Blaha. With help from the Johann Strauss Foundation, Roger also studied Lied-duo at the Mozarteum in Salzburg. Currently he works in Edmonton and performs as part of the Kovalis Duo with Montreal percussionist Philip Hornsey.

Upcoming Events

March

15 Saturday, 6:00 pm
University of Alberta
Madrigal Singers
Dinner and Silent Auction
Leonard Ratzlaff, conductor
Fairmont Hotel MacDonald
Tickets: \$70 (\$30 tax deductible)
For more information call 492-5306

15 Saturday, 8:00 p.m.`
University of Alberta Mixed Chorus
59th Annual Concert

Robert de Frece, Conductor Brendan Lord, Assistant Conductor Francis Winspear Centre for Music For tickets or further information, call the University of Alberta Mixed Chorus at 492-9606

16 Sunday, 8:00 pm
The University of Alberta
Academy Strings
and Orchestral Winds
Tanya Prochazka, Conductor
Program will feature
Elgar Introduction and Allegro,
Poulenc Concerto for Organ, Timpani
and String Orchestra
Dvořák Serenade for Winds, Cello and
Double Bass, Op. 44

19 Wednesday, 8:00 pm The University of Alberta Symphonic Wind Ensemble Fordyce Pier, Director

Program will feature
Bourgeouis Serenade
Haydn Trumpet Concerto

Soloist: Nancy McBride Schoenberg Theme and Variations Whiteacre Cloudburst Ball Omaggio

23 Sunday, 2:00 pm
Master of Music Recital
Helve Sastok, composition
Program will feature her works
Polished Brass, Jitterbug, Sailing the
High 'C' and Jabberwocky.
Free admission

23 Sunday, 8:00 pm Master of Music Recital Sonja Eagles, soprano Program will feature works by JSBach, Vivaldi, Wolf and Copland Free admission

24 Monday, 12:00 pm Noon-Hour Organ Recital

The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta. Free admission



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In Recital

Jeremy Maitland, trumpet assisted by

Judy Loewen, piano

Saturday, March 15, 2003 at 8:00 pm

Suite in D Major (1733)

Overture

Gigue

George Frideric Handel (1685-1759)

Joseph Turrin

(b. 1947)

"Psalm" from Two Portraits (1995)

Jean Baptiste Arban

(1825-1889)

INTERMISSION

Fantaisie Brillante (1864)

Rustiques (1955)

Eugène Bozza (1905-1991)

John Cheetham

(b. 1939)

Concoctions for Trumpet (1978)

Veliciped Innoculum

Polemix

Ecologue

Redundrum

Frenzoid

Entreaticle Dictumn

Sonata for Trumpet and Piano (1956)

With strength and vigor Rather slowly and with freedom

Moderately fast, with energy

Kent Kennan (b. 1913)

This recital is presented in partial fulfillment of the requirements

for the Bachelor of Music Degree for Mr. Maitland.

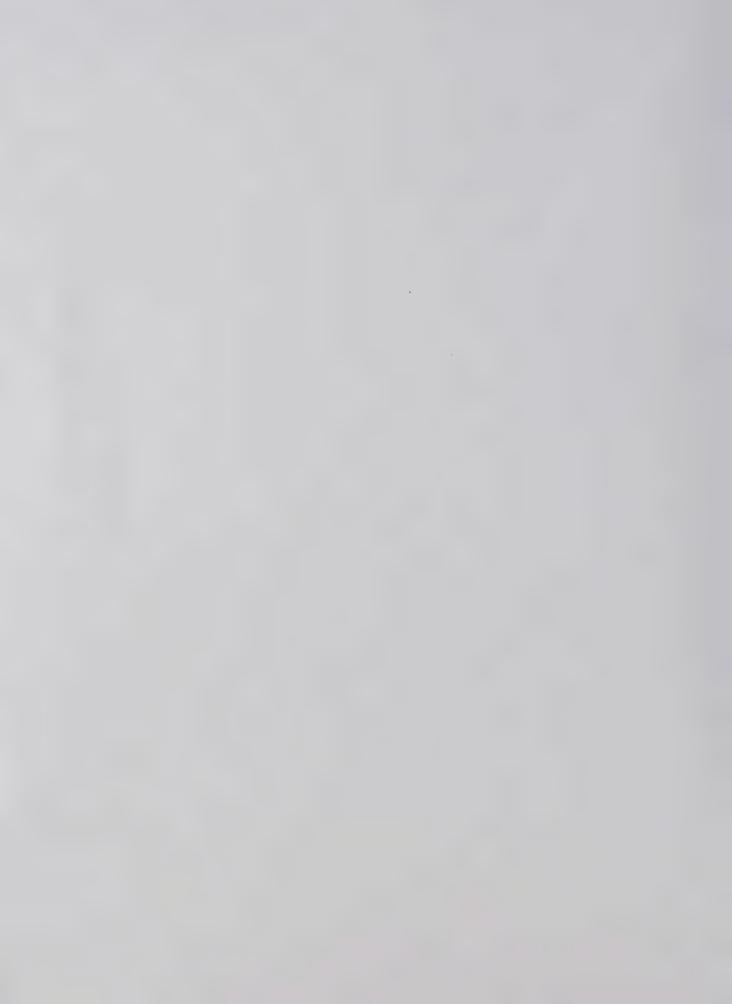
Mr. Maitland is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow in the third floor lounge

Studio 27

Fine Arts Building





In Recital

Nancy McBride, trumpet

assisted by

Judy Loewen, piano

Sunday, March 16, 2003 at 2:00 pm

Concerto for Trumpet in D Major, [Roger 188:6] (1713)

Allegro

Adagio-Presto-Adagio

Allegro

Concerto for Trumpet in E-flat Major, Hob. VIIe:1 (1796)

Allegro

Andante

Finale: Allegro

Giuseppe Torelli (1658-1709)

Franz Joseph Haydn

(1732-1809)

INTERMISSION

Sonata for Trumpet and Piano (1959)

Allegro moderato Adagio tenero Allegro Halsey Stevens (1908-1989)

Vocalise, Op. 34, No. 1 (1912)

Sergei Rachmaninov (1873-1943) arr. Ondrej Golias

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music Degree for Ms. McBride.

Ms. McBride is a recipient of a Beryl Barns Memorial Award (Undergraduate).

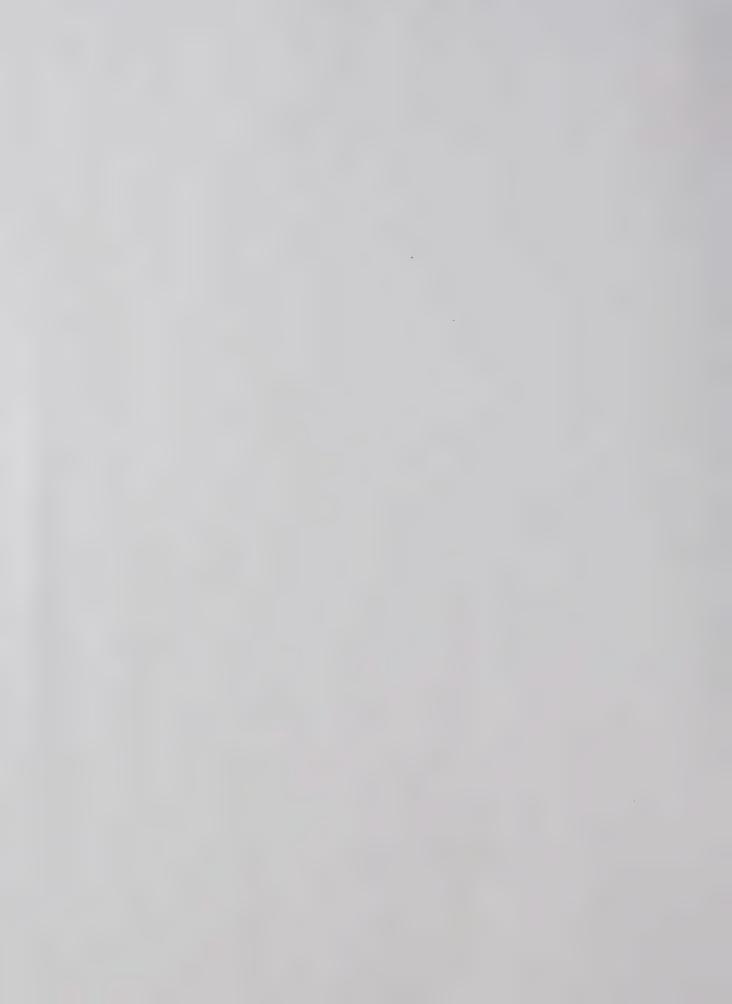
Reception to follow.

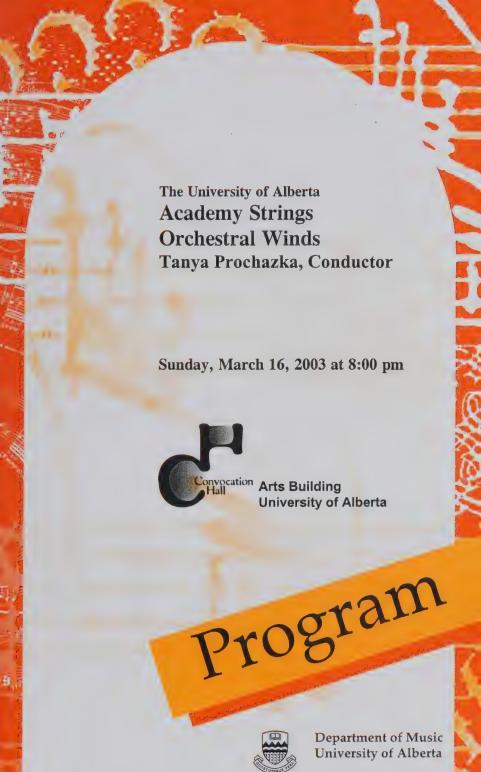


Arts Building University of Alberta



Department of Music University of Alberta





Program

Introduction and Allegro for String Quartet and Strings, Op. 47 (1905)

Edward Elgar (1857-1934)

Academy Strings
Tanya Prochazka, conductor
Soloists:
Andrew Wan, violin 1
Neda Yamach, violin 2
Elly McHan, viola
Julie Amundsen, cello

Serenade in D, Op. 44 (B. 77) (1878)

Antonín Dvořák (1841-1904)

- 1. Moderato, quasi marcia
- 2. Minuetto. Trio
- 3. Andante con moto
- 4. Finale. Allegro molto

Orchestral Winds
Adam Garvin and Alyssa Miller, oboe
Sarah Holmstrom and Lyndsey Cohen, clarinet
Ondřej Goliáš and April Mangham, bassoon
Tammy Hoyle, Jenny Reimer and Krista Majeran, horn
with

Tanya Prochazka, cello Mathew Stepney, double bass

Intermission

Concerto in G for Organ, Strings and Timpani, FP 93 (1938) Francis Poulenc (1899-1963)

Andante, allegro giocoso, subito andante moderato, tempo allegro, molto agitato, très calme.

Lent, tempo de l'allegro initial, tempo introduction

Academy Strings
Tanya Prochazka, conductor
Soloists:
Robert Zylstra, organ
Nicholas Jacques, timpani

The University of Alberta Academy Strings, 2002-2003 Tanya Prochazka, Conductor

Violin

Alycia Au*

Luc Barton Kim Bertsch

Suin Choi

Kenneth Heise

Melissa Hemsworth, concertmaster

Aaron Hryciw

Elly McHan

Amelia Pask

Sabrina Steed*

Andrew Wan*

David Wong

Neda Yamach

Viola

Lana Elias

Jeanette Comeau

Andrea Pollock

Jeremy Tusz*

Nathaniel Wong

Cello

Julie Amundsen*

Cris Derksen

David Eggert* Simo Eng

Martin Kloppers
Caitlin Smith

Bass

George Lywood Matthew Roberts

Mathew Stepney**

^{*} principal -- rotating

^{**}principal

Upcoming Events

March

19 Wednesday, 8:00 pm The University of Alberta Symphonic Wind Ensemble

Fordyce Pier, Director

Program will feature Bourgeouis Serenade Haydn Trumpet Concerto

Soloist: Nancy McBride

Schoenberg Theme and Variations
Whiteacre Cloudburst
Ball Omaggio

23 Sunday, 2:00 pm Master of Music Recital Helve Sastok, composition Program will feature her works Polished Brass, Jitterbug, Sailing the High 'C' and Jabberwocky. Free admission

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26 Wednesday, 4:00-6:00 pm Lecture with Distinguished Visitor Ivars Taurins

Performance Practice and the Modern Musician: an Approach to Style Studio 27, Fine Arts Building Free admission

26 Wednesday, 8:00 pm

Music at Convocation Hall

Ménage à Trio

Stéphane Lemelin, piano

Martin Riseley, violin

Tanya Prochazka, cello

with guests

Alycia Au and Andrew Wan, violin

Aaron Au, viola

Claude Debussy Piano Trio

Maurice Ravel Piano Trio

Ernest Chausson Concerto in D for

Violin, Piano and String Quartet

Tickets: \$12/Adult, \$7/Student/senior

28 Friday, 4:00-7:00 pm
Open rehearsal
University of Alberta Concert Choir,
Madrigal Singers and University
Symphony Orchestra
with Distinguished Visitor
Ivars Taurins, Conductor
Free admission



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Symphonic Wind Ensemble

Fordyce Pier, Director

Wednesday, March 19, 2003 at 8:00 pm



Program

Trumpet Concerto in E Flat (1796) Franz Joseph Haydn
Allegro (1732-1809)

Andante arr WJ Duthoit

Finale: Allegro

Soloist: Nancy McBride

Serenade Op. 22(c) (1965) Derek Bourgeois

(b. 1941)

Omaggio (1987) Michael Ball

(b. 1946)

Intermission

Fanfare for the Common Man (1942) Aaron Copland

(1900-1990)

Cloudburst (2001) Eric Whitacre

(b. 1970)

Theme and Variations, Op. 43a (1943) Arnold Schoenberg

(1874-1951)

University of Alberta Symphonic Wind Ensemble, 2002-2003 Fordyce Pier, Director

Flute

Cassie Lehmann Sarah Carter Arwen Fleming Priscilla Chan (picc)

Oboe

Alyssa Miller Sherri Roy

Clarinet

Dan Sutherland (E- Flat)
Karly Hayes
Ian Munro
Peter Sims
Courtney Welwood
Laura Dzikowski
Jamie Sootheran

Bass Clarinet Lyndsey Cohen

BassoonApril Mangham
Ondrej Golias

Alto Saxophone Junelle Rayne Sean Patayanikorn Dan Davis

Tenor Saxophone Eric Goluszka

Bari Saxophone Alfredo Mendoza

Cornet
Nancy McBride
Jeremy Maitland
Ryan Frizzell
Kellie Holmes

Trumpet
Sheena Hyndman
Ben Comer

Horn Tammy Hoyle Brenda Vanneste Scott Reynolds Paula Sampson

Trombone
Alden Lowrey
Joanna Henshaw

Bass Trombone Ted Huck

Euphonium
Ed Stein
Nicole Vickers

Tuba Andre Guigui

Percussion
Court Laslop
Nicholas Jacques
Ruston Vuori
Dave Meagher
Janna Kozuska

Piano
Ariane Maisonneuve

String Bass
Mathew Stepney

Band Manager Nancy McBride

Upcoming Events

March

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Helve Sastok, composition

Program will feature her works
Polished Brass, Jitterbug, Sailing the
High 'C' and Jabberwocky.

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Tanya Prochazka, cello
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Aaron Au, viola
Claude Debussy Piano Trio
Maurice Ravel Piano Trio
Ernest Chausson Concerto in D for
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Symphony Orchestra
with Distinguished Visitor
Ivars Taurins, Conductor
Free admission

Tickets: \$12/Adult, \$7/Student/senior

29 Saturday, 7:00 pm University of Alberta Concert Choir Madrigal Singers and University Symphony Orchestra Ivars Taurins, Conductor Distinguished Visitor West End Christian Reformed Church

29 Saturday, 7:00 pm Northern Alberta Honor Band Fordyce Pier, Conductor Free admission



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Arts Building University of Alberta

In Recital

Kateryna Yushchenko, piano

Friday, March 21, 2003 at 5:00 pm

French Suite No. 5 in G Major (1722-25)

Allemande

Courante

Sarabande

Gavotte

Bourée

Loure

Gigue

Sonata in A Major, Op. 120 (D 664) (1819)

I. Allegro moderato

II. Andante

III. Allegro

Intermission

Twenty Short Pieces for Piano, Sports et Divertissements (1914)

Chorale

1. La Balançoire (The Swing)

2. La Chasse (Hunting)

3. La Comédie italienne (Italian Comedy)

4. Le Réveil de la Mariée (The Awakening of the Bride)

5. Colin-Maillard (Blindman's Buff)

6. La Pêche (Fishing)

7. Le Yachting (Yachting)

8. Le Bain de mer (Ocean Bathing)

9. Le Carnaval (Carnival)

10. Le Golf (Golf)

11. La Pieuvre (The Octopus)

12. Les Courses (Racing)

13. Les Quatre-coins (Puss in the Corner)

14. Le Pique-nique (The Picnic)

15. Le Water-chute (Shoot-the-Chutes)

16. Le Tango (perpétuel) (The [Perpetual] Tango)

17. Le Traîneau (The Sled)

18. Le Flirt (Flirting)

19. Le Feu d'Artifice (Fireworks)

20. Le Tennis (Tennis)

Six Moments Musicaux, Op. 16 (1896)

1. Andantino in B flat minor

2. Allegretto in E flat minor3. Andante cantabile in B minor

6. Presto in E minor

7. Adagio sostenuto in D flat Major8. Maestoso in C Major

Johann Sebastian Bach (1685-1750)

> Franz Schubert (1797-1828)

> > Eric Satie (1866-1925)

Sergei Rachmaninov (1873-1943)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Yushchenko.

Ms Yushchenko is a recipient of a Margo Fraser Memorial Scholarship in Music, a Beryl Barns Memorial Award (Undergraduate) and a Bessie Brooks Winspear Scholarship.

Reception to follow in the Arts Lounge.

Program Notes

Suite is a collection of dances in the same key and binary form, contrasting in character and style. The title *French Suite* is not Bach's; in fact he called six such works *Suites pour le Clavecin*. These suites, or rather the dances within, boast incomparable grace, charm and sophisticated simplicity.

Sonata opus 120 in A Major is one of the shortest by Schubert. First movement develops a beautiful song-like melody over a serene accompaniment; second movement's inner pulse holds the calm meditative-like composition together; third movement is full of playfulness and simple child-like joyfulness.

Musical critics have characterized French composer Eric Satie as a "master of musical understatement and a champion of the expressive miniature". Sports et Divertissements is like gesamtkunswerk consisting of drawings by Charles Martin and music, accompanied by Satie's witty comments. In the Preface of the work, Satie wrote: "My advice is to leaf through this book with a kindly and smiling finger, for it is a work of imagination. Don't look for anything else in it. / For the Shriveled Up and the Stupefied I have written a serious and proper chorale... I have put into it all I know about Boredom. I dedicate this chorale to those who don't like me. I withdraw."

Sergei Rachmaninov composed six *Moments Musicaux* in the last months of 1986 by the need to replace "a rather large sum of money that was stolen from me on a train, money that did not belong to me." This set is dedicated to Alexander Zatayevich – a composer and folk-song collector Rachamaninov had met shortly before. No. 1 is the longest and most evocatively nostalgic with a chromatic syncopated melody recurring in recitative-like moments and arabesquing passages. Rachmaninov displays his virtuosic brilliant writing in No. 2, a showpiece, which was one of his favorites among his all compositions. No. 3 is a very slow gloomy composition with a gravely eloquent theme, appearing later in a march-like setting in the mid-section, which accentuates its tragic mood even more. No. 4 is another virtuosic piece with a rapid chromatic bass figuration, which restless motion never ceases. The contemplative *Adagio sostenuto* reverts to a peaceful nocturnal atmosphere with a meditative theme over rocking left-hand triplets. No. 6 creates a stormily agitated atmosphere with its triple-dotted chordal main theme and an effective ringing perpetual figuration contrasting in the middle with brief glimpse of sunshine before *fffff* takes over and thunders away to the end.



Michelle Santiago,

piano



Friday, March 21, 2003 at 8:00 p.m.



Arts Building University of Alberta

Michelle Marie Santiago

Michelle Marie Santiago was born in Edmonton in 1982 and began her music studies at the Alberta College Conservatory of Music (Early Childhood Program) in 1984. She was accepted into the piano studio of Dr. Ernesto Lejano in 1993 and received the ARCT Diploma (Performer) in piano from the Royal Conservatory (Toronto) in 1998. Currently, she is in her fourth year of the Bachelor of Music in Piano Performance program at the University of Alberta studying with Dr. Jacques Després. In the summer, Michelle studies at the Aspen Music School and Festival in Aspen, Colorado with the world-renowned piano pedagogue, John Perry. She has also participated at the Eastman Music Festival and Competition sponsored by the Eastman School of Music in Rochester, N.Y. In addition, Michelle has had the privilege of working with Dr. Joachim Segger, Jean-David Coen and Antoinette Perry and has performed at master classes conducted by Thomas Schumacher, Angela Cheng, Daan Vandewalle, Helmut Brauss and Alexandra Munn. Michelle plans to pursue a Master Music in Piano Performance.

In 1999, Michelle won the University Symphony Orchestra Concerto Competition in her first year at the U of A and was the featured soloist at Music Makers II at the Winspear Centre for Music. She is a consistent winner at Edmonton Kiwanis Music Festivals and a prizewinner at the Alberta Provincial Music Festival, the ARMTA/AMEF Provincial and the CFMTA National Piano Competitions.

Michelle has appeared in various recitals and performances at the Francis Winspear Centre for Music in Edmonton, Eckhardt-Gramatte Hall in Calgary, Alberta Government House, Edmonton City Hall, Alberta College Muttart Hall, Grande Prairie Regional College Fine Arts Recital Hall, the Kennedy Center in Washington, D.C. and at the Kilburn and Eastman Halls in Rochester, N.Y.

Michelle is a recipient of numerous scholarships including Beryl Barns Memorial Undergraduate Awards, a William and Mary Hawrysh Memorial Leadership Scholarship, Universiade '83 scholarships, a Faculty of Arts Achievement Award, Bessie Brooks Winspear Scholarships, Peace River Pioneer Memorial Scholarships in Music, Dr. Ernesto Lejano Scholarship in Piano Performance, Abigal Edith Condell Memorial Scholarship in Music, Tommy Banks and Marek Jablonski Awards, Jason Lang, Louise McKinney, Alexander Rutherford academic scholarships and Aspen Music School scholarships. Michelle is a member of the Golden Key National Honor Society and a past president of the U of A Music Students Association.

Program Notes

Prelude and Fugue No. 9 in E Major, The Well-Tempered Clavier Book I, BWV 854 (1722)

Johann Sebastian Bach's Well-Tempered Clavier is considered to be one the pillars of Western music. In Bach's own words, "The Well-Tempered Clavier . . . was for the profit and use of musical youth desirous of learning and especially for the pastime of those already skilled in this study." It has directly influenced development of western music through its influence on composers such as Mozart, Beethoven, Chopin, Schumann, Mendelssohn and Shostakovich. Its two volumes that go through all 24 major and minor keys occupy a central role in the musical studies of all pianists to this day. Hans von Bülow called the 48 Preludes and Fugues the "Pianists' Old Testament" (with Beethoven's 32 piano sonatas making up the "New Testament"). Robert Schumann considered it the "Pianists' Daily Bread".

The prelude in E major showcases Bach's ability to write sublime, comforting music. This prelude evokes visions of a peaceful, quiet pastoral scene and yet creates interest through harmonic tension. In the prelude, Bach accomplishes this through the use of minor key harmonies. In contrast with the prelude, the fugue in E major exhibits great exuberance and confidence. It is a fugue in three voices with the subject starting with a memorable two-note rising second interval followed by running sixteenth notes. The countersubject is derived from subject motives and undergoes transformation. Although quite short, the Prelude and Fugue in E certainly accomplishes Bach's intention of composing music not only for teaching but also for enjoyment of musicians and non-musicians alike.

Piano Sonata in D Major, KV 311 (1777)

In 1777-79, Mozart, accompanied by his mother, embarked on an extended trip to Paris hoping to find a good position for the young Mozart. On their way to Paris, they stayed for quite some time in Mannheim, which was well known at the time for a court orchestra that was spearheading the change to the modern orchestral sound. KV 309 and 311 are called the Mannheim piano sonatas having been written by Mozart during his stay at the city. Mozart was evidently deeply affected by Mannheim. This period may be considered his coming of age in his compositional style. The Sonata in D Major, KV 311 exhibits aspects of the mannered Mannheim style as evidenced by contrasts in texture, tone color and dynamic levels.

The first movement is in sonata form and incorporates ideas from the Mannheim composers and Haydn. The Allegro in D major opens with a theme featuring solid chords on the left hand accompanied by right hand figurations. The rhythmic intensity increases in the development section with rapid changes in piano and forte dynamics. The recapitulation is unusual in that the themes are presented in reverse of the usual sonata order. The second theme in the tonic is presented first followed by the first theme. The movement ends with a brief coda.

The Andante movement is a slow-movement rondo form (without a development) in the key of G. It opens with a vocal style theme and features large dynamic contrasts.

The third movement, Rondeau, is an allegro of youthful vitality. It is written in the style of a piano concerto third movement. A cadenza immediately precedes the final return of the rondo theme.

Four Mazurkas, Op. 17 (1832-33)

The mazurka plays a central role in Polish music. The Polish national anthem is a mazurka. Chopin had a special attachment to the mazurka. He composed music of the genre very early in his composing career to the end of his life. Chopin mazurkas are based on three Polish dances namely the fast *oberek*, the moderate *mazur* or *mazurek* and the slow *kujawiak*. These are folk dances of people living in the Mazovian plains of central Poland. The mazurka eventually became a favorite in the courts of Poland and throughout all Europe. Chopin's mazurkas usually combine fragments of these dance styles. In mazurka music, accents on the second or third beats tend to a blur the feel of the meter.

A feature of mazurka folk music is the solo instrument singing the melody above a middle voice instrument and the dudy or duda, a Polish version of the bagpipe maintaining a drone background. Chopin employed repetitive open fifth chords to simulate the drone of the bagpipe in some of his mazurkas,

Opus 17 was written soon after Chopin left Poland for Paris. He would never return to his beloved homeland. Although it opens with a rather ebullient mazurka, on the whole, Op. 17 presents a more subdued side of Chopin. Perhaps it is an expression of his homesickness and loneliness with the realization that he may not see his beloved Poland ever again.

No. 1 in Bb Major (Vivo e risoluto): The first piece of Op. 17 is very aristocratic and conjures images from a grand ballroom festivity. This mazurka is the most extroverted of the set.

No. 2 in E minor (Lento non troppo): In the second of the set in E minor Chopin exudes a quiet pride. The opening theme is based on the kujawiak and is reflective in mood.

No. 3 in Ab Major (Legato assai): The musical ideas of this mazurka alternate in style. This mazurka spins out music of quiet elegance and dignity.

No. 4 in A minor (Lento ma non troppo): This mazurka starts with a 4-bar introduction that oscillates between the Aeolian, Dorian and Lydian modes. Only in the 13th measure cadence, significantly past the beginning of the first dance, is the A minor tonality firmly established. This first dance is a very slow kujawiak with a very sad and mournful character. Chopin did not object when it was nicknamed the "The Mourner". The central trio is characterized by a drone of the open fifth bass. The piece does not end with a cadence. The introduction returns after the final cadence. The effect of bookending this A minor composition with tonally vague sections (the last chord is F major in first inversion) gives a dreamy, ethereal feeling to this very stark piece. This mazurka is the most played and recorded of the four making up Op. 17.

Barcarolle in F# Major, Op. 60 (1845-46)

The Barcarolle, Op. 60 is a masterpiece of exploration of new harmonies by Chopin. Written in the style of a Venetian boat song, it features an undulating left hand accompaniment depicting the gentle bobbing of a gondola on the famed Venetian canals and a very Italianate melody. The piece presents both technical and musical difficulties that led Walter Gieseking to comment that "life is too short to learn how to play the Barcarolle." Technically, the main difficulty lies in the double-note or chordal writing of the melody which presents challenges in proper voicing and legato playing. Its harmonic complexity and continuously changing key center make it difficult for the performer to present its structural and formal unity. And yet, Chopin succeeds in creating a masterpiece with the most beautiful musical moments. The Barcarolle is one of Chopin's greatest creations. Maurice Ravel characterized it as "the poetry of intense despair." The Barcarolle was the last piece Chopin played in public. It is reported that in his last public performance, Chopin played the ending in a pianissimo dynamic instead of the forte indicated in the score and yet those present report that it sounded as if that was the way Chopin conceived it from the start.

Dita Correnti (1996)

Dita Correnti is part of a set of works composed by U of A professor of music, Howard Bashaw and commissioned by the CBC Music Department. The title is Italian for "Running Fingers" which describes the perpetual motion characteristic of the work. Instead of having a home key or tonal center as in common practice works, this modern work uses a calm rhythmic pattern instead. Returns to this "home pattern" bring the sense of rest and security after excursions to more agitated rhythmic patterns. The work uses the extremes of the keyboard.

Transcendental Etude No. 10 in F minor (1851-52)

The Études d'exécution transcendante are a set of 12 studies dedicated by Liszt to his teacher, Carl Czerny, who is mainly known today as Beethoven's student and composer of hundreds of piano studies. Liszt was never quite fully satisfied with many of his works. He revised and modified numerous works throughout his life, and the Transcendental Etudes are no exception. There are actually three versions of the etudes – the first version of his youth, a very difficult second version of his virtuoso years and deemed unplayable by many pianists, and a third, more mature 1852 version which is the one we hear today in concerts and recordings. These Etudes are technically very challenging and to every serious pianist a step in the Gradus ad Parnassum that each must climb.

The F minor transcendental etude marked Allegro, agitato molto, opens with rapid downward cascading notes played by overlapped hands before leading to the passionate and imploring theme. Its many sections are designed to help the pianist master a particular technical skill. Quick crescendos and decrescendos give it a surging feeling, and suggest turbulent emotions especially at the end of the piece.

Valses nobles et sentimentales (1911)

The Valses nobles et sentimentales consists of seven stylized waltzes and an epilogue played without pause. French composer, Maurice Ravel derived the title

from two Schubert genres: "Valses nobles" and another called "Valses sentimentales". "The title Valses nobles et sentimentales sufficiently indicates my intention of writing a series of waltzes in imitation of Schubert... The seventh waltz seems to me to be the most characteristic."

As to Ravel's purpose in composing the work, it is sufficient to note his quotation in the score of Henri de Régnier -- "... le plaisir délicieux et toujours nouveau d'une occupation inutile" (the delightful and always novel pleasure of a useless occupation).

Ravel used the medium of stylized waltzes to create music rich in new harmonies and textures. The dissonances and chromaticism of the opening waltz proclaim that it definitely belongs to the 20th and not the 19th century. The second waltz which may be classified as sentimental is introspective "avec une expression intense". The sentimental third movement uses hemiola to achieve rhythmic variety and carries over to the fourth movement but with a greater texture and harmonic variety. The mood becomes quite personal in the flowing fifth dance (dans un sentiment intime). The hemiolas return in the sixth waltz. The seventh movement reprises the preceding waltzes before transforming into a Viennese waltz. The epilogue is a look back at the whole suite, calming any disturbances created earlier and finally ends with the piano sound quietly dying away to nothingness.

The work was first performed in an event sponsored by the Independent Musical Society (Paris) in which new music was performed without naming the composer. This was left to the audience to guess. The work was not well received and very few guessed Ravel as the work's composer. Ravel orchestrated *Valses nobles et sentimentales* for ballet in 1912.

Goyescas (1912)

The fiery temperament of Spanish music is wonderfully encapsulated in *Goyescas*, a suite of piano works that the great Spanish romantic composer, Enrique Granados, wrote after being inspired by the paintings of Spanish painter Francisco Goya. The work has the subtitle "Los Majos Enamorados" (The Majos in Love). Granados later wrote an opera of the same title based on this piano suite.

Quejas o la maja y el ruiseñor (Laments or The Maiden and the Nightingale), the fourth work of the *Goyescas*, is a supreme example of the elegance of romantic Spanish art song (tonadilla). It is the most often performed of the cycle. The music portrays a maiden complaining about life and love to a nightingale. Near the end of the piece, the nightingale bursts forth "with the jealousy of a wife, not with the sadness of a widow." The piece is dedicated to his wife.

The opera of the same title perhaps illustrates the imagery of the third work of the suite "El fandango del candil (Fandango by Lamp Light)". Young men (los majos) and women are in a dance with fandango music playing in the background. Two young men interested in and encouraged by the same young lady get into a fight. The crowd separates them and they agree to meet later to settle matters. As they leave the crowd resumes the dance.

Program

Prelude and Fugue No. 9 in E (1722)

Well-Tempered Clavier Book I, BWV 854

Johann Sebastian Bach (1685-1750)

Sonata in D Major, KV 311 (1777)

Wolfgang Amadeus Mozart (1756-1791)

I. Allegro con spirito

II. Andante con espressione

III Rondeau: Allegro

Four Mazurkas, Op. 17 (1832-1833)

Frédéric Chopin (1810-1849)

No. 1 in Bb Major

No. 2 in E minor

No. 3 in Ab Major No. 4 in A minor

Barcarolle, Op. 60 in F# Major (1845-1846)

Frédéric Chopin

Intermission

Dita Correnti (1996)

Commissioned by CBC Radio Music Department

Howard Bashaw (b. 1957)

Transcendental Etude No. 10 in F minor (1851-52)

Franz Liszt (1811-1886)

Valses nobles et sentimentales (1911)

Maurice Ravel (1875-1937)

- 1. Modéré très franc
- 2. Assez lent avec une expression intense
- 3. Modéré
- 4. Assez animé
- 5. Presque lent dans un sentiment intime
- 6. Vif
- 7. Moins vif
- 8. Epilogue lent

From Goyescas (1912 and 1914)

Enrique Granados (1867-1916)

- 4. Quejas o La maja y el ruiseñor
- 3. El fandango del candil

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music Degree for Ms Santiago.

Reception to follow in the Arts Lounge.

Acknowledgments

Department of Music, University of Alberta

Dr. Jacques Després

Dr. Patricia Tao

Eunice and Sherwood Shankland

Winfield Miclat

Dr. Jaime P. Santiago and Rachel Santiago

Maria and Alfred Fung

In Recital

Mark Cahoon, bass baritone

assisted by

Carmen Letourneau, piano

Saturday, March 22, 2003 at 8:00 pm





Program

If Music Be the Food of Love (first version) (1692-1695)

Wondrous Machine (From Ode on St. Cecilia's Day) (1692)

Henry Purcell (1659-1695)

Next, Winter Comes Slowly (From The Fairy Queen) (1689)

Music For a While (From Oedipus (1692)

Hence with Your Trifling Deity! (From Timon of Athens) (1694)

Dichterliebe, Op. 48 (1840)

(text by Heinrich Heine, 1797-1856)

- 1. Im wunderschönen Monat Mai
- 2. Aus meinen Tränen spriessen
- 3. Die Rose, die Lilie, die Taube
- 4. Wenn ich in deine Augen seh'
- 5. Ich will meine Seele tauchen
- 6. Im Rhein, im heiligen Strome
- 7. Ich grolle nicht

Ich habe genung (From Ich habe genung, BWV 82) (1727)

Johann Sebastian Bach (1685-1750)

Adam Garvin, oboe

Intermission

Chansons de Don Quichotte (1931)

Jacques Ibert

- 1. Chanson du départ de Don Quichotte (text by Pierre de Ronsard)
- 2. Chanson à Dulcinée (text by Alexandre Arnoux)
- 3. Chanson du Duc (text by Alexandre Arnoux)
- 4. Chanson de la Mort de Don Quichotte (text by Alexandre Arnoux)

Let Us Garlands Bring (1939)

Gerald Finzi (1901-1956)

(text by William Shakespeare, 1564-1616)

- 1. Come Away, Come Away, Death
- 2. Who Is Sylvia?
- 3. Fear No More the Heat o' The Sun
- 4. O Mistress Mine
- 5. It Was a Lover and His Lass

This recital is presented in partial fulfilment of the requirements for the Bachelor of of Music degree for Mr Cahoon.

Reception to follow in the Arts Lounge.

Robert Schumann (1810-1856)

(1890-1962)

Translations

Dichterliebe/Poet's love

1. Im wunderschönen Monat Mai/In the wondrously beautiful month of May

In the wondrously beautiful month of May, when all the buds burst open, then in my heart love unfolded too. In the wondrously beautiful month of May, when all the birds sang, then I confessed to her my longing and my desire.

Translation by Edith Braun and Waldo Lyman

2. Aus meinen Tränen spriessen/Out of my tears go forth

Out of my tears go forth many flowers in bloom. And my sighs become a choir of nightingales. And if you are fond of me, little one, I will give you all the flowers, and before your window shall ring the song of the nightingale.

Translation by Edith Braun and Waldo Lyman

3. Die Rose, die Lilie, die Taube/The rose, the lily, the dove

The rose, the lily, the dove, the sun, I loved them once all with the rapture of love. I love them no more, I love alone the little one, the fine, the pure, the only one. She herself, the well of all love is rose and lily and dove and sun, I love alone the little one, the fine, the pure, the only one!

Translation by Edith Braun and Waldo Lyman

4. Wenn ich in deine Augen seh'/When I look into your eyes

When I look into your eyes, then all my grief and sorrow vanish; but when I kiss your lips, I become all well again. When I lean on your breast, I feel the joy of heaven descending; but when you say: I love you! Then I must weep bitterly.

Translation by Edith Braun and Waldo Lyman

5. Ich will meine Seel tauchen/I want to plunge my soul I want to plunge my soul into the cup of the lily; the lily shall breathe resoundingly a song of my beloved. The song shall shiver and tremble, like the kiss from her lips that she has given me once in a wonderfully sweet hour.

Translation by Edith Braun and Waldo Lyman

6. Im Rhien, im heiligen Strome/In the Rhine, by the holy stream

In the Rhine, by the holy stream there is mirrored in the waves, with its great Cathedral, the great, holy Cologne. In the Cathedral there is a picture, painted on golden leather; into my life's wilderness it has sent its friendly radiance. Flowers and little angels float around our Blessed Virgin; her eyes, her lips, her sweet cheeks, resemble my sweetheart's exactly.

Translation by Edith Braun and Waldo Lyman

7. Ich grolle nicht/I bear no grudge

I bear no grudge, even though my heart may break, eternally lost love! I bear no grudge. Though you are shining in your diamonds' splendour, no ray falls into the darkness of your heart. I've known it well for a long time, I bear no grudge, even though my heart may break. For I saw you in my dream. And I saw the darkness in your heart, and saw the snake that feeds upon your heart, I saw, my love, how utterly wretched you are. I bear no grudge, I bear no grudge.

Translation by Edith Braun and Waldo Lyman

Ich habe genung/I have now enough

I have now enough. I have now my Saviour, the hope of the faithful within my desiring embrace now enfolded; I have now enough! On him have I gazed, my faith now hath Jesus impressed on my heart; I would now, today yet, with gladness make hence my departure. I have now enough!

Chansons de Don Quichotte/Don Quixote Songs 1. Chanson du Départ de Don Quichotte/Don Quixote's song of farewell

This new castle, this new edifice, dedicated with marble and porphyry, a castle built under love's dominion with heavenly skills, is a fortress, a stronghold against vice, where the virtuous lady can take refuge, she who attracts admiration both physically and spiritually, compelling hearts to pay her homage. This castle is fashioned in such a way that no one can approach its gate unless he, victorious, brave and amorous, has delivered his kith and kin from powerful kings. Unless he is of such worth, no knight, however valiant, will gain entry there.

Translation by Tess Knighton

2. Chanson à Dulcinée/Song to Dulcinea

Each day seems like a year without my Dulcinea. But, in order to sweeten my torpor, love has sketched her face in fountains, in clouds, in each dawn and every flower. Each day seem like a year without my Dulcinea. Now close, now distant, she is the star of my long journey. Her breath travels on the wind as it breezes over the jasmine bushes. Each day seems like a year without my Dulcinea.

Translation by Tess Knighton

3. Chanson du Duc/The duke's song

I want now to sing of the lady of my dreams, who raises me above this corrupt age. Her jewelled heart is undefiled, the rose fades in comparison to her cheeks. For her sake I have embarked on dangerous adventures: I have freed the captive princess, I have vanquished the imposter, exposed the dishonest and conquered the universe to pay her homage. Lady, for whom I travel alone on the earth, who is not taken in by false pretenses, I defend your unrivaled beauty and perfection against any foolhardy knight.

Translation by Tess Knighton

4. Chanson de la Mort de Don Quichotte/Song of the dead Don Quixote

Do not weep, Sancho, do not weep, my faithful servant. Your servant, your master is not dead, he is close to you. He lives in a happy realm where everything is pure and without deceit, that realm so long sought and at last found, where you, my good friend Sancho, will come one day! The books are burnt and reduced to a pile of ashes; if all those books were the cause of my death, I need only one book to make me live. A ghost in life, real in death: such is the strange fate of the wretched Don Quixote.

Translation by Tess Knighton



Studio 27 Fine Arts Building

In Recital

Cassandra Lehmann, flute

assisted by

Judy Loewen

with special guest

Sarah Bouthillier, flute

Sunday, March 23, 2003 at 2:00 pm

Partita (Suite) in C Minor (1726)

Preludio

Fuga

Sarabande

Gigue

Double

Sonatine (1943)

Intermission

Concerto in G Major for Two Flutes and Piano (1878)

Allegro

Largo

Rondo

Sarah Bouthillier, flute

Sonata "Undine" (1867)

Thoughts for Solo Flute (1975)

Allegro

Intermezzo Allegretto vivace - Andante - Allegretto vivace

With special guest

Andante tranquillo

Finale Allegro molto

Joahann Sebastian Bach (1685-1750)

Henri Dutilleux

(b.1916)

Domenico Cimarosa

(1749-1801)

Thom David Mason (b. 1949)

Ms Lehman is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow in the Fine Arts Building Lounge.

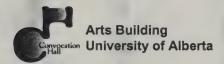


In Recital

Helve Sastok, composition

Candidate for the Master of Music in Composition

Sunday, March 23, 2003 at 2:00 pm









Jabberwocky by Lewis Carroll

'Twas brillig, and the slithy toves Did gyre and gimble in the wabe; All mimsy were the borogoves, And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand; Long time the manxome foe he sought---So rested he by the Tumtum tree, And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And hast thou slain the Jabberwock? Come to my arms, my beamish boy! O frabjous day! Callooh! Callay!" He chortled in his joy.

"Twas brillig, and the slithy toves Did gyre and gimble in the wabe; All mimsy were the borogoves, And the mome raths outgrabe.

Program Notes

Polished Brass is a two movement work. The first movement is a March and the second movement a Chorale. The March uses imitation between instruments and sweeps of sound upwards or downwards through the various instruments. The playfulness between minor third and major third, and the ambiguity that this creates in tonality is the essence of this movement. The Chorale is concerned with the soundscape created by the various instrumental timbres. Dynamics, accents, and articulations create a sense of vitality and momentum in this palindromic piece.

Jitterbug.When a dancer greatly exaggerates swing dancing (moving to and fro), the result is the jitterbug dance - a fast, rather spasmodic dance to jazz music.

Jitterbug, as the word suggests, is a swinging back and forth between individual notes, but also between two sections of music. The first section, marked Fast with spirit, uses the pitch group A sharp, B, C, C sharp, D, D sharp, and G. Repeated notes that explore small intervals characterize this section. The second section of music, marked Teasing, uses the pitch group E, F, F sharp, G sharp, A and B, with a common note, B, between the two groups. This section continues to explore close intervals, but also introduces wider leaps and dotted rhythms. As these two sections alternate, the tight control of the organization of phrases and groupings begins to change. The pitch range of the work begins to expand. Slower notes begin to intervene with the quick flow of music until a third section of music, marked Slowly and freely, takes over. Gradually, quicker, repeated notes intervene to bring us to a final section of music, which is a combination and transformation of the two first sections of music

Sailing the High 'C' is a piece of electroacoustic music which is played back from a compact disc and heard in performance on loud speakers. This composition is a frequency modulation (FM) piece initially created in the sound synthesis software called Csound. This multisectional work makes use of a single frequency as its initial sound source - namely high C (C5). The evolution of the timbre of sounds is the primary musical element of this piece. The piece proceeds from less complex and less processed sounds to that of more complexity.

Jabberwocky is a nonsensical piece of dramatic poetry by Lewis Carroll but it also contains comical and theatrical potential. The poem contains seven verses of which the first and last are identical. Each verse has been given a specific meaning or character in the piece that is then reflected in the musical materials: Opening, Warning, Declamation, Appearance, Killing, Approval, and Closing. The four characters in this poem are Alice (Soprano), the narrator (Alto), the son (Tenor), and the father (Bass). Alice, as the main character in the book, Through the Looking-Glass, (from which Jabberwocky comes) moves from total confusion at the beginning of the poem, to an active participant in the telling of this tale, and finally to an understanding of the meaning of the words and the story of Jabberwocky.

Program

Polished Brass (2001) for Brass Quintet

Brass Avenue
Nancy McBride, trumpet
Ryan Frizzel, trumpet
Tammy Hoyle, horn
Alden Lowrey, trombone
Mark Preece, Tuba

Jitterbug (2002) for Solo Bassoon

Ondrej Golias, bassoon

Sailing the High 'C' (2001)

Electroacoustic Music

Jabberwocky (2002) for Four Solo Voices, Violin, B-flat Clarinet, French Horn, Percussion, and Piano

Ondřej Goliáš, conductor
Ardelle Ries, soprano
Joy Berg, alto
John Huck, tenor
Ryan Sigurdson, bass
Jennifer Bustin, violin
Don Ross, clarinet (B-flat)
Tammy Hoyle, French horn
Trevor Brandenburg, percussion
Roger Admiral, piano

This recital is presented in partial fulfillment of the requirements for the Master of Music degree.

Reception to follow in the Arts Students' Lounge.

24 Monday, 12:00 pm CANCELLED Noon-Hour Organ Recital

The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta. Free admission

25 Tuesday, 3:30 pm Piano Masterclass with Visiting Artist Stéphane Lemelin Free admission

25 Tuesday, 8:00 pm Master of Music Recital James Chilton, trombone Program will feature works by Albrechtsberger, Bozza, Serocki, Cage and Pryor Free admission

26 Wednesday, 4:00-6:00 pm Lecture with Distinguished Visitor **Ivars Taurins** Performance Practice and the

Performance Practice and the Modern Musician: an Approach to Style Studio 27, Fine Arts Building Free admission

26 Wednesday, 8:00 pm
Music at Convocation Hall
Ménage à Trio
Stéphane Lemelin, piano
Martin Riseley, violin
Tanya Prochazka, cello
with guests

Alycia Au and Andrew Wan, violin Aaron Au, viola

Claude Debussy Piano Trio
Maurice Ravel Piano Trio
Ernest Chausson Concerto in D for
Violin, Piano and String Quartet
Tickets: \$12/Adult, \$7/Student/Senior

28 Friday, 4:00-7:00 pm
Open rehearsal
University of Alberta Concert
Choir, Madrigal Singers and
University Symphony Orchestra
with Distinguished Visitor
Ivars Taurins, Conductor
Free admission

29 Saturday, 7:00 pm
University of Alberta Concert
Choir
Madrigal Singers and University
Symphony Orchestra
Ivars Taurins, Conductor
Distinguished Visitor
West End Christian Reformed
Church

29 Saturday, 7:00 pm CANCELLED Northern Alberta Honor Band Fordyce Pier, Conductor Free admission

30 Sunday, 3:00 pm Visiting Artist Recital John Grew, organ Program will include works by JS Bach, Byrd, de Grigny, Hambraeus and Willan

31 Monday, 4:00-5:30 pm Graduate Keyboard Seminar with Visiting Artist John Grew Ornamentation in Bach's Keyboard Music Free admission



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without
notice. Please call 492-0601 to confirm concerts (after office hours
a recorded message will inform you of any changes to our
schedule).



Studio 27 **Fine Arts Building**

In Recital

Court Laslop, percussion

Sunday, March 23, 2003 at 8:00 pm

Three Movements for Five Timpani (1985)

John H Beck

I Free

II Rhythmic III Combinations

(b. 1932)

Two Mexican Dances for Marimba (1977)

Gordon Stout

(b. 1952)

English Suite (1973)

Prelude

Bouree I

Bouree II

Gigue

William Kraft (b. 1923)

Intermission

Trio Per Uno (1999)

Nebojsa Jovan Zivkovic (b. 1962)

The Boreal Percussion Ensemble Court Laslop Nicholas Jacques Jeff Donkersgoed

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Laslop.

Reception to follow in the Fine Arts Lounge.



In Recital

James Chilton, trombone

Candidate for the Master of Music in Trombone Performance

assisted by Roger Admiral, piano

Tuesday, March 25, 2003 at 8:00 pm



Program



Program

Concerto in B-Flat Major (1769)

Johann Georg Albrechtsberger (1736-1809)

Allegro moderato

Andante

Finale: Allegro moderato

Alycia Au, Trang Nguyen and Luc Barton, violin I Aaron Hryciw, Neda Yamach and Sabrina Steed, violin II

> Julie Amundsen, cello Mathew Stepney, bass Roger Admiral, harpsichord Ondrej Golias, conductor

Ballade, Op.62 (1944)

Eugène Bozza (1905-1991)

Intermission

Concerto for Trombone and Orchestra (1953-54)

Kasimierz Serocki (1922-1981)

Lento espressivo, molto rubato - Allegro Largo, molto cantabile

Allegro grazioso

Allegro

Solo for Sliding Trombone (1957-58)

John Cage (1912-1992)

Fantastic Polka

Arthur Pryor (1870-1942)

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Chilton.

Mr Chilton is a recipient of a Beryl Barns Memorial Award (Graduate).

Reception to follow in the Arts Lounge.

Program Notes

Johann Georg Albrechtsberger (1736-1809). Austrian composer, teacher, theorist and organist. Albrechtsberger, an extraordinarily talented organist was undoubtedly one of the most significant musicians in Europe. Mozart considered his playing the standard by which other organists were to be measured (letter to Constanze, 16 April 1789). Towards the end of his life he was recognized as 'perhaps the greatest organist in the world'. Haydn regarded him as 'the best teacher of composition among all present-day Viennese masters' and unhesitatingly sent Beethoven to him for instruction (1794-5). He was appointed Kapellmeister at the Stephansdom in 1793, and retained this post - the highest in the empire for a church musician - for the remainder of his life. The Concerto in B flat Major fulfills completely our expectations of the concerto form. It has three extended movements, it contrasts tonality, it develops themes and includes highly ornamented bravura passages for the! soloist. At the same time Albrechtsberger hints at the Baroque in making sure that there is place for imitative counterpoint that he so much admired. The orchestral accompaniment, although rich in figuration, consists of only two violin parts and basso continuo.

Eugène Bozza (1905-1991). French composer and conductor. He studied with Büsser, Rabaud, Capet and Nadaud at the Paris Conservatoire where he won premiers prix for the violin (1924), conducting (1930) and composition (1934), and also the Prix de Rome with La légende de Roukmāni (1934). From 1938 to 1948 he conducted at the Opéra-Comique in Paris and in 1951 he was appointed director of the Ecole Nationale de Musique, Valenciennes, an appointment he held until his retirement in 1975. Though his large-scale works have been successfully performed in France, his international reputation rests on his substantial output of chamber music for wind. This displays at a high level the qualities characteristic of mid-20th-century French chamber music: melodic fluency, elegance of structure and a consistently sensitive concern for instrumental capabilities.

Kazimierz Serocki, (1922-1981). Polish composer. Until 1951 he pursued a career as a pianist; two years earlier, together with Baird and Krenz, he had formed Grupa 49, a composer alliance dedicated to promoting socialist realism in music. He was for brief periods general secretary and vice-president of the Polish Composers' Union, and in 1956 co-founded the Warsaw Autumn Festival of Contemporary Music. He received several State Prizes, including one for his film score *Młodość Chopina* ('Young Chopin') in 1952 and two for his whole output, in 1963 and 1972. Serocki's output is predominantly orchestral. The *Concerto for Trombone*, written for trombone and orchestra is both vigorous and lyrical, and is one of several still popular works which Serocki wrote for the instrument.

John Cage (1912-1992). American composer and philosopher. The son of an inventor, he became one of the most influential figures in 20th-century music. In 1951, when influenced by Eastern philosophies and Zen Buddhism, he began to introduce chance procedures into his works. Compositional decisions were made by flipping coins. Many performance decisions were left to the performer. He proposed that music is not something a musician produces, but something a listener perceives: any sounds can be music, provided they are heard as such. The Solo for Sliding Trombone was written in collaboration with the jazz trombonist Frank Rehak who had shown Cage all the possibilites afforded by the instrument. It is comprised of pages 173-184 of the orchestral parts for the Concert for Piano and Orchestra. The 12 pages are written with notes of different lengths and volumes and an indication of the manner in which each note is to be played. All the notes are separated from one another in time, preceded and followed by a silence. The time-length of each system is free, but the notes are located graphically at different distances from each other and suggest to the performer how long the time between the notes might be. Cage said about the piece: "Though there are 12 pages, any amount of them may be played (including none)." For this performance pages 173, 176, 177 and 184 are played.

"Which is more musical: a truck passing by a factory or a truck passing by a music school?" - John Cage

Arthur Pryor (1870-1942) was one of the best-known trombonists and bandsmen of his day. Trombone soloist for John Philip Sousa's celebrated band beginning in 1892, he later functioned as assistant conductor of the Sousa band (1894-1903) before starting his own ensemble. His more than 300 compositions include novelty tunes, ragtime pieces and operettas, but he is best remembered today for his virtuosic solos for his own instrument.



Ménage à Trio

Stéphane Lemelin, piano
Martin Riseley, violin
Tanya Prochazka, cello
with guests Alycia Au, violin
Andrew Wan, violin
Aaron Au, viola

Wednesday, March 26, 2003

7:15 pm Pre-Concert Introduction

by Dr David Cook

Main floor, Convocation Hall

8:00 pm Concert



Arts Building University of Alberta

Program

Piano Trio in G Major (1880)

Claude Debussy

- 1. Andantino con moto allegro, Allegro appassionato (1862-1918)
- 2. Scherzo-Intermezzo (Moderato con allegro)
- 3. Andante espressivo
- 4. Finale (Appassionato)

Trio for Piano, Violin and Cello (1914)

Maurice Ravel

- 1. Modéré
- 2. Pantoum (Assez vif)
- 3. Passacaille (Très large)
- 4. Final (Animé)

Ménage à Trio

Stéphane Lemelin, Martin Riseley, Tanya Prochazka

Intermission

Concerto in D Major for Violin, String Quartet and Piano, Op. 21(1889-1891)

- 1. Décidé, Calme, Animé
- 2. Sicilienne (Pas vite)
- 3. Grave
- 4. Très anime

Stéphane Lemelin, piano
Martin Riseley, violin
Alycia Au, violin
Andrew Wan, violin
Aaron Au, viola
Tanya Prochazka cello

(1875-1937

(1875-1937)

Ernest Chausson (1855-1899)

A pianist with a broad and eclectic repertoire that ranges from the Classical period to the twentieth century and from art song literature to the Romantic concerto, Canadian pianist **Stéphane Lemelin** has received particular praise for his interpretations of Schubert, Schumann, Fauré and Ravel. He tours regularly in the United States and Canada and has given numerous performances in Europe.

A frequent participant in summer festivals including the Lanaudière International Festival, Parry Sound, Domaine Forget, Ottawa, and Vancouver Chamber Music Festivals, he has collaborated with artists such as Donna Brown, Boris Berman, Jacques Israelievitch, David Shifrin, Walter Trampler, and the St Lawrence and Muir String Quartets. He has appeared as soloist with most of Canada's major orchestras including the Montreal Symphony under Charles Dutoit. Recital engagements have included London's Wigmore Hall, the Phillips Collection in Washington, the Ladies Morning Musical Club in Montreal and the Vancouver Recital Society.

Stéphane Lemelin has made several compact disk recordings as a soloist and chamber musician. His first CD, released by Scandinavian Records in 1992, contains works by Schumann and Schubert "recorded to exquisite effect" (The Washington Post). His recording of the complete Nocturnes of Gabriel Fauré for CBC Records has also received enthusiastic reviews. Two recordings (one of French and the other of American music for cello and piano) showcase his collaboration with cellist Tanva Prochazka (ATMA). Mr. Lemelin's recording of works by piano and orchestra by Saint-Saëns, Fauré and Roussel with the CBC Vancouver Orchestra under Mario Bernardi was nominated for a Juno award in 1999. Other recent releases include: Poulenc's L'Histoire de Babar and Debussy La Boîte à joujoux (Atma), a collection of Frühlingslieder with soprano Donna Brown (Atma), the piano music of little-known French Impressionist composer Gustave Samazeuilh (Atma), and a disc of fantaisies for violin and piano with violinist Jacques Israeliévitch (Fleur de Son Classics). He just completed a recording of early Debussy songs with Donna Brown, as well as a disk of piano works by French composer Guy Ropartz (Atma). Mr. Lemelin's concerts and recordings are frequently heard on CBC radio and have been broadcast on NPR affiliate stations in the United States.

Stéphane Lemelin was born in Mont-Joli, Quebec, in 1960. After studying with Yvonne Hubert in Montreal, he worked with Karl-Ulrich Schnabel in New York, Leon Fleisher at the Peabody Conservatory, and Boris Berman and Claude Frank at Yale University where he received the Doctor of Musical Arts degree.

A laureate of the Casadesus International Competition in Cleveland, he is the recipient of several national and international awards, including grants from the Canada Council, the Alberta Foundation for the Arts, and the Austrian Government. From 1990 to 2001, Mr. Lemelin taught at the University of Alberta, in Edmonton, Canada. Since the fall of 2001, he has joined the faculties of the University of Ottawa as Professor of Piano and of the Université de Montréal as Visiting Professor.

A native of New Zealand, **Martin Riseley** began violin studies at the age of six, and gave his first solo concert when he was ten. After several years of study with the English violinist Carl Pini, he entered the University of Canterbury School of Music as

a pupil of Polish violinist Jan Tawroscewicz in 1986, with whom he performed in the Vivo String Quartet in 1987-88. The group received a special award from Lord Yehudi Menuhin at the 1988 Portsmouth String Quartet Competition, the same year that he won the Television New Zealand Young Musicians Competition and Australian Guarantee Corporation Young Achievers Award. Upon graduating with a Bachelor of Music degree he went to the Juilliard School in 1989 where he studied with Dorothy DeLay and Piotr Milewski. His coaches there included Felix Galimir, Joel Smirnoff, Samuel Rhodes, Harvey Shapiro, and Paul Zukovsky. In 1991 he graduated from Juilliard with a Master of Music degree, and in 1996 with his Doctorate of Musical Arts degree.

Martin Riseley assisted Dorothy DeLay as a teaching fellow in the Pre-College Division of Juilliard while in New York, and taught at the 92nd Street 'Y'. He was also soloist and concertmaster with the Chamber Players of the Juilliard School in their Merkin Hall debut, and in Alice Tully Hall as part of the Mozart Bicentennial celebrations at Lincoln Center. In 1993 he performed in a Young Artists Concert of the Chamber Society of Lincoln Center with violist Paul Neubauer. He was guest concertmaster in 1993 of the Greenwich Symphony, Connecticut, and also of the New York Chamber Ensemble during their residency at the Cape May Music Festival, New Jersey in May 1993.

He has performed with most leading New Zealand orchestras as well as several in Mexico, appearing on both national radio and television in both countries, and has also performed as soloist in Australia, Japan, Great Britain and Canada, Here, he has been Concertmaster of the Edmonton Symphony Orchestra since 1994, and has performed concertos under conductors such as Grzegorz Nowak, Enrique Batiz, Uri Mayer, Leif Segerstam, Enrique Barrios, Jorge Mester, and Raffi Armenian, and his solo and chamber concerts have appeared on CBC radio in Canada. He recently gave the North American premiere of the Violin Concerto by Gavin Bryars, and played the Chaconne from the "Red Violin" by John Corigliano at the ESO's summer festival. He premiered a concerto written for him by the ESO's composer-in-residence, Allan Gilliland in 2002. He is currently Artist-in-Residence at the Department of Music at the University of Alberta, where with Stéphane Lemelin and Tanya Prochazka he surveyed the complete literature for piano and strings by Brahms and last year performed the trios of Beethoven. He was also a resident performer at the 2000 Ottawa Chamber Music Festival, where he appeared in concert with Andres Diaz, Andrew Dawes and the St. Lawrence String Quartet. He returned to the Festival last year to perform with Jane Coop and Amanda Forsyth, among others, and later that year returned to Ottawa to perform with Pinchas Zukerman and Jon Kimura Parker in a series of chamber music performances at the National Arts Center. He has recently been appointed Interim Associate Concertmaster of the National Arts Center Orchestra.

Cellist **Tanya Prochazka** has a remarkably varied international career as soloist, chamber musician, freelance player and teacher.

Since arriving in Edmonton, Canada in 1986, Ms Prochazka has become one of Canada's leading cellists. She performs widely as a soloist, and chamber and freelance musician. Her repertoire ranges from the Baroque period through the 20th century. She

broadcasts frequently on CBC radio and regularly collaborates with such artists as Stéphane Lemelin, Jacques Israelievitch, Erika Raum, Janet Scott Hoyt, Jacques Despres and Brachi Tilles. Ms Prochazka is a founding member of Ménage à Trio, with Stéphane Lemelin and Martin Riseley. She continues her international performing career, playing in Germany, Russia, the US and Australia.

Highlights of Ms Prochazka's recent concert schedule include the Complete Sonatas for Cello and Piano by Beethoven, performances at the Ottawa Chamber Music Festival, Schubert String Quartets and Quintet with Andrew Dawes and Raphael Wallfisch, solo cello recitals of twentieth century cello music, the Complete String and Piano Chamber Music of Johannes Brahms, the integral Beethoven Piano Trios, the first Canadian performances of "Goldberg Variations 2" by Bach, Frazelle, Rouse, Lieberson, Corigliano, Schickele and Danielpour, and the first Australian performance of Schumann's Dichterliebe arranged for cello and piano by Prochazka.

Ms Prochazka is highly regarded as a devoted cello and string teacher. She taught at the Royal Academy of Music and at the Guildhall School of Music in London. Since 1987, she has taught at the University of Alberta and at Alberta College, in Edmonton, Canada. In July 1998 she was appointed Professor of Cello, Strings, and Chamber Music at the University of Alberta, where she is also Conductor of the University Symphony Orchestra and the Academy Strings Orchestra. In May 2000, she led the Academy Strings Orchestra on a tour of British Columbia, and in February, 2002 led them on a fabulous concert and educational tour of Cuba, which included performances in Cienfuegos, Santa Clara and Havana.

Ms Prochazka conducts cello master classes and string workshops wherever her concerts take her. This includes classes in Chicago, Melbourne, Winnipeg, Regina, Ottawa and Freiburg, Germany. In June 2002 Ms Prochazka was Resident Artist for the String Program at the Australian National Academy of Music, in Melbourne. She is also in demand as a competition jury member and string festival adjudicator.

Born in Melbourne, Australia, Ms Prochazka began her cello studies with Marianne Maxwell and Henri Touzeau, both eminent Australian cello teachers. She pursued her studies at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker. Her early professional activities took her to Vienna, Austria. From Vienna, as cellist with Ensemble I, she performed throughout Europe, the Middle East, Southeast Asia, and Australia. Subsequently, as a resident of London, England, she performed throughout Britain as soloist and chamber musician and regularly for the BBC in recitals and chamber music concerts.

Ms Prochazka has gathered a number of prizes at prestigious competitions: Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi-finalist at the Tchaikovsky Competition in Moscow, the Suggia Prize in London.

Ms Prochazka is an active recording artist for the ATMA and ARKTOS labels. Her CD recordings "American Cello Masterpieces" and "Poulenc, Fauré and Saint-Saëns" (ATMA) have received wide critical acclaim, as has the CD "Landsmal" (ARKTOS),

music by Grieg. Her recording of Canadian Solo Cello works by Fisher and Ho appears on "Stringtime" (ECLECTRA), and her most recent recording, "The Passionate Englishman" has met with excellent reviews.

A native of Lethbridge, Alberta, **Aaron Au** is currently a first violinist with the Edmonton Symphony Orchestra as well as Visiting Assistant Professor of Viola, Violin and Chamber Music at the University of Alberta where he is also a *Winspear Fellow*.

A student of Andrew Dawes and Gerald Stanick at the University of British Columbia where he studied both violin and viola, Aaron graduated Head of the Class in 1998. He was then awarded the *Johann Strauss Foundation Scholarship for the Advanced Study of Music in Austria* and pursued a year of studies at the Universitaet Mozarteum in Salzburg Austria with Thomas Riebl and Claudia Bussian.

A frequent guest of CBC Radio, Aaron has appeared as a soloist and chamber musician on both violin and viola in concerts across Canada, the U.S. and Europe. He has also won various competitions including the 1993 CIBC National Music Festival where he was violist of the Bridge Trio. A member of the National Youth Orchestra of Canada, Aaron served as concertmaster for the orchestra's tour of Canada and Japan. He also performed with the Vancouver Symphony and Opera Orchestras as both violinist and violist. In the summer of 2001, Aaron participated as a faculty member at the Agassiz Music Festival in Winnipeg, performing chamber music as both violinist and violist as well as coaching several talented young musicians. Aaron recently completed an extremely successful tour of Cuba as principal violist of the University of Alberta Academy Strings Orchestra.

Aaron is currently working on his Doctor of Music degree at the University of Alberta where he has been awarded the *University of Alberta PhD Scholarship*. Under the guidance of Martin Riseley and Tanya Prochazka, he is pursuing studies in string performance and pedagogy.

Alycia Au, a native of Lethbridge, Alberta, has completed her first year of the Masters of Music Performance program at the University of Alberta where she studies with Martin Riseley. A versatile violinist, Alycia has seen much success as a chamber musician, orchestral player and soloist. At age 14, Alycia was the violinist of The Bridge Trio, which took first prize in 1993 at the CIBC National Music Festival and which later recorded for the CBC. In 1998 and 1999 her ensemble won first prize at the Friends of Chamber Music Competition in Vancouver, BC. November 2000 and September 2001 saw Alycia perform chamber music as a guest artist on the University of Alberta's Friends and Faculty series. As an orchestral player, Alycia has been a member of the National Youth Orchestra of Canada for three summers on their tours across Canada and Japan, and is currently concertmaster of the U of A Symphony Orchestra and Academy Strings. A promising young soloist as well, Alycia has had the privilege of working with renowned artists such as Midori and Pinchas Zukerman, and attended Maestro Zukerman's National Arts Centre Young Artist's Program this past summer. Last year, Alycia made solo appearances with the Edmonton Symphony Orchestra, the National Arts Centre Orchestra and the UBC Symphony Orchestra.

Alycia recently graduated as Head of the Class from the University of British Columbia where she studied with Andrew Dawes and received a Bachelor of Music degree in violin performance.

Andrew Wan is in his second year of the Bachelor's of Music Performance Program at the University of Alberta. After studying with Yoko Wong, he is now a student of Martin Riseley. Over the past three years, Andrew has been featured as concerto soloist with the Edmonton Symphony, University Symphony, Edmonton Youth, and National Institute of Art (Havana, Cuba) Orchestras. He received first prizes in the Northern Alberta and University Symphony concerto competitions, also winning numerous scholarships at the Lorraine Downey Competition and the Alberta Music Festival. In 2001, he was a member of the Enigma String Quartet, which garnered the top prizes at the Canadian Music Competitions and the National Music Festival. He is currently serving as first violin of the University Scholarship String Quartet. Andrew has performed with the National Youth Orchestra, and is co-concertmaster for the University Orchestras, as well as the Edmonton Youth Orchestra.



Upcoming Events

March

28 Friday, 4:00-7:00 pm Open rehearsal University of Alberta Concert Choir, Madrigal Singers and University Symphony Orchestra with Distinguished Visitor

Ivars Taurins, Conductor

Free admission

29 Saturday, 7:00 pm
University of Alberta Concert Choir
Madrigal Singers and University
Symphony Orchestra
Ivars Taurins, Conductor
Distinguished Visitor
Program will feature
Bach Lobet den Herrn; Jesu, meine
Freude Mozart Mass in C Minor
West End Christian Reformed Church

29 Saturday, 7:00 pm CANCELLED Northern Alberta Honor Band Fordyce Pier, Conductor Free admission

30 Sunday, 3:00 pm Visiting Artist Recital John Grew, organ Program will include works by JS Bach, Byrd, de Grigny, Hambraeus and Willan 31 Monday, 4:00-5:30 pm Graduate Keyboard Seminar with Visiting Artist **John Grew** *Ornamentation in Bach's Keyboard Music* Free admission

31 Monday, 7:30 pm
Workshop
Hidden Treasures of the French
Classical Repertoire
with Visiting Artist John Grew
Professor of Music, McGill University
Robertson Wesley United Church
Presented by the Royal Canadian
College of Organists
Free Admission

April
2 Wednesday, 12:00 noon
University of Alberta
Madrigal Singers
Leonard Ratzlaff, Conductor
Winspear Centre for Music (part of the
CBC's Wednesday at Winspear Series)
For ticket information, call 428-1414

4 Friday, 8:00 pm The University of Alberta Jazz Choir *Happnin'* Liana Bob, Conductor

Please donate to Campus Food Bank



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult Convocation Hall, Arts Building, Arts

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





Arts Building Convocation University of Alberta

In Recital

Alfredo Mendoza, saxophone

assisted by

Roger Admiral, piano

Thursday, March 27, 2003 at 8:00 pm

Six Pièces Musicales d'Etude (1954)

Ballade: la souplesse Ronde: le Staccato Finale: la Vélocité

GYN (1996)

Concerto (1952)

Allegro molto moderato Adagio Allegro Scherzando

Intermission

Divertimento for Marimba and Alto Saxophone (1968)

with guest Jeff Donkersgoed, marimba

A Tribute to Sax (1994)

Allegro Largo Allegro vivace

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Mendoza.

Mr Mendoza is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a John and Edna Bullock Memorial Award.

Reception to follow in the Arts Lounge.

Raymond Gallois Montbrun

(1918-1994)

Christian Lauba

(b. 1952)

Lars-Erik Larsson

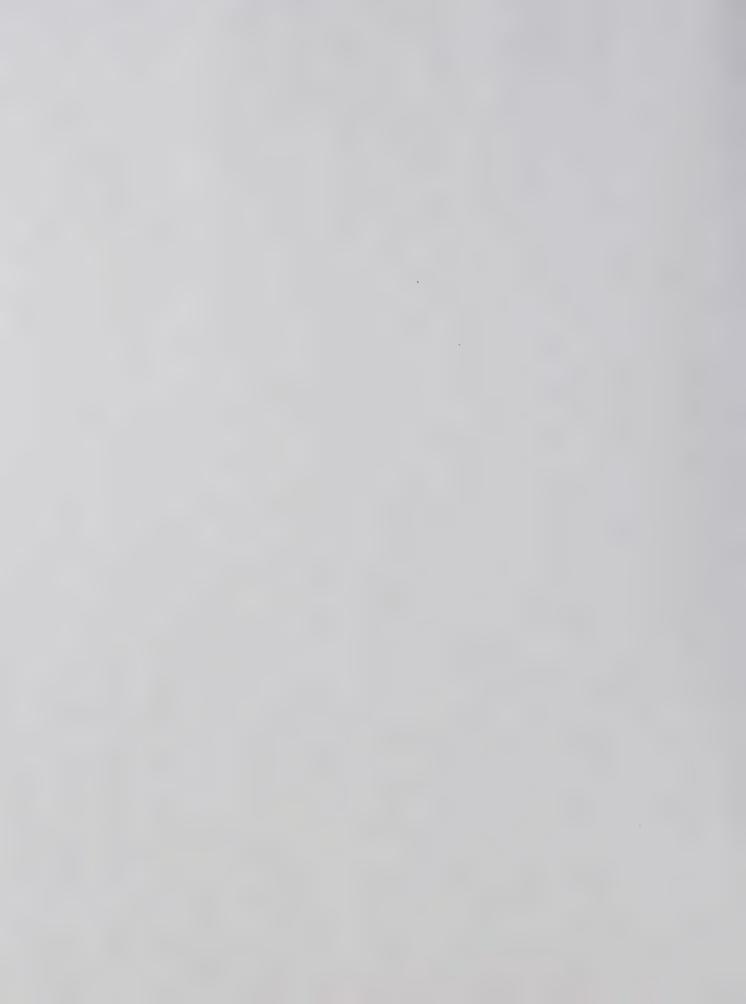
(1908 - 1986)

Akira Yuyama

Alain Crepin

(b. 1954)

(b. 1932)





Studio 27 Fine Arts Building

In Recital

Peter Sims, clarinet

assisted by

Roger Admiral, piano

Friday, March 28, 2003 at 5:30 pm

Concertino, Op. 26 (1811)

Carl Maria von Weber (1786-1826)

Sonata for Clarinet and Piano (1962) Francis Poulenc

Allegro Tristamente (1899-1963)

Romanza

Allegro con Fuoco

Intermission

Rhapsody (1952) Willson Osborne (1906-1979)

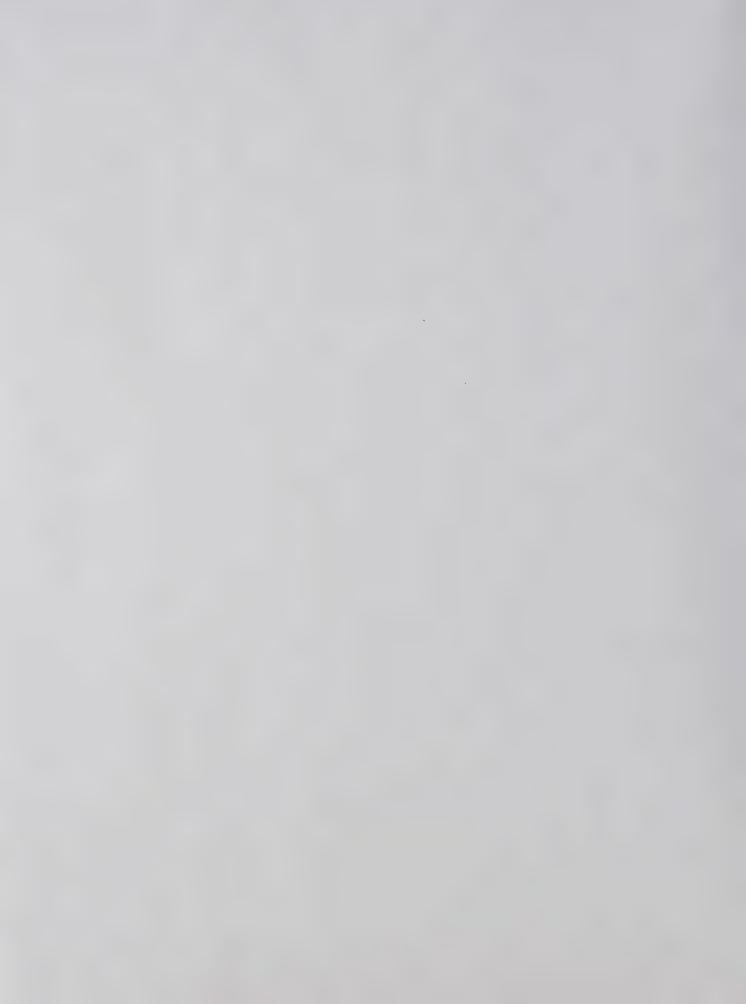
Sonata for Clarinet and Piano, Op. 120, No. 1 (1894)

Allegro Appassionato

Johannes Brahms
(1833-1897)

Allegro Appassionato
Andante un Poco Adagio
Allegretto Grazioso

Vivace







Arts Building University of Alberta

In Recital

Ariane Maisonneuve, piano

Friday, March 28, 2003 at 8:00 pm

Toccata in E Minor, BWV 914 (1710)

Johann Sebastian Bach (1685-1750)

Sonata No. 31 in A-Flat Major, Op. 110 (1821)

- I. Moderato cantabile molto espressivo
- II. Allegro molto
- III. Adagio ma non troppo Arioso dolente -Fuga

Ludwig van Beethoven (1770-1827)

Intermission

Acht Klavierstucke, Op. 76 (1879)

- 1. Capriccio Un poco agitato
- 2. Capriccio Allegretto non troppo
- 3. Intermezzo Grazioso
- 4. Intermezzo Allegretto grazioso
- 5. Capriccio Agitato, ma non troppo presto
- 6. Intermezzo Andante con moto
- 7. Intermezzo Moderato semplice
- 8. Capriccio Grazioso ed un poco vivace

Sonata No. 3, Op. 28 (1917)

Sergei Prokofiev (1891-1953)

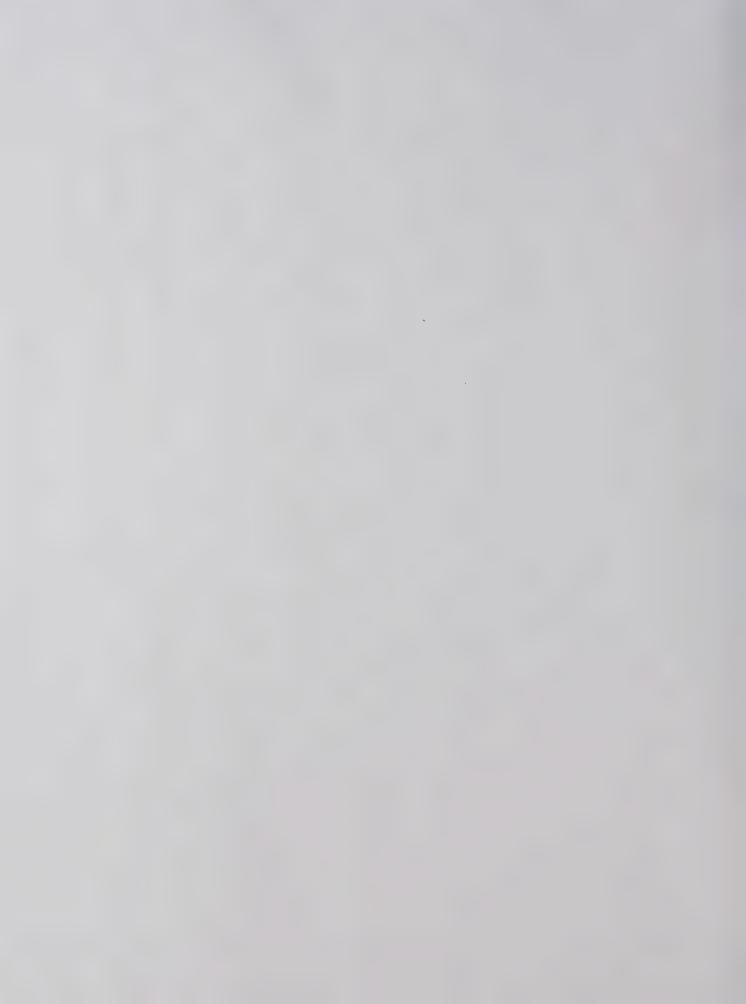
Johannes Brahms

(1833-1897)

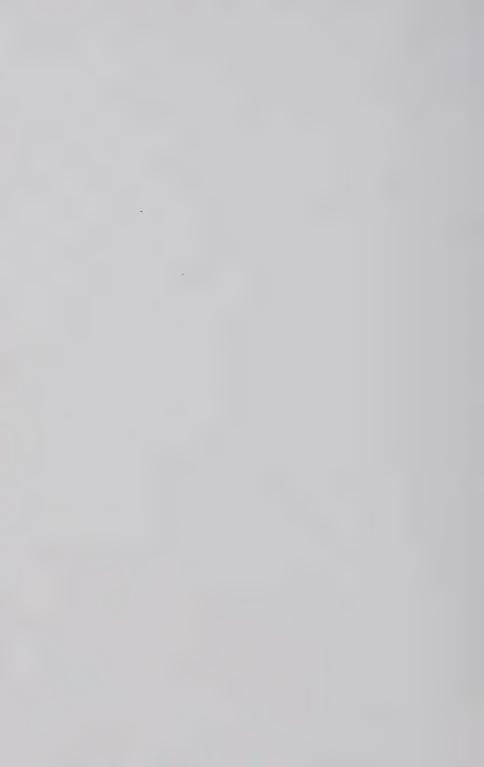
This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Maisonneuve.

Ms Maisonneuve is a recipient of a Beryl Barns Memorial Award (Undergraduate), a Mary Stinson Prize in Accompaniment and a Universiade '83 Scholarship.

Reception to follow.







Program

Sonata for Solo Violin in G Minor,

BWV 1001

Johann Sebastian Bach

Adagio Fuga

Sonata, Op. 108

Johannes Brahms

Allegro Adagio

Un poco presto e con sentimento

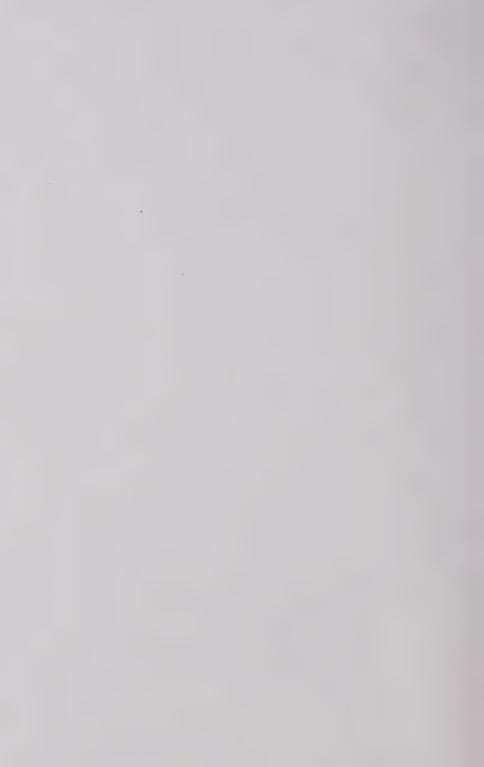
Presto agitato

Carmen Fantasie

Franz Waxman

Masterclass

Friday, March 28, 2003 at 7:30 pm Studio 27, Fine Arts Building All staff and students are encouraged to attend. For information, contact the Department of Music, Fine Arts Building 3-82, Telephone: 492-0602



The Endowment Fund for the Future Distinguished Visitors Fund University of Alberta presents

The University of Alberta
ConcertChoir
Madrigal Singers
The University Symphony Orchestra
Ivars Taurins, conductor
Distinguished Visitor

Saturday, March 29, 2003 at 7:00 pm

West End Christian Reformed Church 10015-149 Street, Edmonton

Program



Department of Music University of Alberta

Lobet den Herrn, alle Heiden (BWV 230)

Johann Sebastian Bach (1685-1750)

University of Alberta Madrigal Singers Continuo: Robert Zylstra, organ Cris Derksen, cello

Jesu, meine Freude (BWV 227)

Johann Sebastian Bach

- I. Jesu, meine Freude
- II. Es ist nun nichts Verdammliches an denen
- III. Unter deinen Schirmen
- IV. Denn das Gesetz des Geistes

Jessica Heine, Karen Nell and Erika Vogel, soprano I Lindsay Schneider, Jorgianne Talbot and Kym White, soprano II Chantal Boos, John Brough, Erin Henry and Shannon Robertson, alto

- V. Trotz dem alten Drachen
- VI. Ihr aber seid nicht fleischlich
- VII. Weg mit allen Schätzen
- VIII. So aber Christus in euch ist

Chantal Boos, John Brough, Erin Henry and Shannon Robertson, alto CD Saint, Jay Summach and Jordan Van Biert, tenor Rob Clark, Paul Kemp and Michael Kurschat, bass

- IX. Gute Nacht, o Wesen
- X. So nun der Geist
- XI. Weicht, ihr Trauergeister

University of Alberta Concert Choir University of Alberta Madrigal Singers Continuo: Robert Zylstra, organ David Eggert, cello

Mass in C Minor (KV 427)

Wolfgang Amadeus Mozart (1756-1791)

I. KYRIE

1. Kyrie

Sonya Eagles, soprano

II. GLORIA

- 2. Gloria
- 3. Laudamus te

Lindsey Sikora, mezzo soprano

- 4. Gratias
- 5. Domine Deus

Sonya Eagles, soprano Guylaine Lefebvre-Maunder, mezzo soprano

- 6. Qui tollis
- 7. Quoniam

Suzanne Abele, soprano Lindsey Sikora, mezzo soprano Curtis Dueck, tenor

8. Jesu Christe - Cum sancto spiritu

III. CREDO

- 9. Credo
- 10. Et incarnatus est

Karen Nell, soprano

IV. SANCTUS

- 11. Sanctus Osanna
- 12. Benedictus Osanna

Karen Nell, soprano Guylaine Lefebvre-Maunder, mezzo soprano Curtis Dueck, tenor Michael Kurschat, bass

V. AGNUS DEI

13. Agnus Dei

Christy McColl, soprano Rachel Stefan, organ

Texts and Translations

Lobet den Herrn, alle Heiden (Praise the Lord, all ye nations)

BWV 230, Psalm 117

Lobet den Herrn, alle Heiden, und preiset ihn, alle Völker! Denn seine Gnade und Wahrheit waltet über uns in Ewigkeit. Alleluja!

Jesu, meine Freude (Jesus, my joy)

BWV 227 Johann Franck [1650] and

Romans 8: 1-2, 9-11

I.

Jesu, meine Freude,
meines Herzens Weide,
Jesu, meine Zier.
Ach wie lang, ach lange
ist dem Herzen bange
und verlangt nach dir.
Gottes Lamm, mein Bräutigam,
außer dir soll mir auf Erden
nichts sonst Liebers werden.

II.

Es ist nun nichts Verdammliches an denen, die in Christo Jesu sind, die nicht nach dem Fleische wandeln, sondern nach dem Geist.

Ш.

Unter deinen Schirmen
bin ich vor den Stürmen
aller Feinde frei.
Laß den Satan wittern,
laß den Feind erbittern,
mir steht Jesus bei.
Ob es izst gleich kracht und blitzt,
ob gleich Sünd und Hölle schrecken;
Jesus will mich decken.

IV.

Denn das Gesetz des Geistes, der da lebendig machet in Christo Jesu, hat mich frei gemacht von dem Gesetz der Sünde und des Todes. Praise the Lord, all ye nations, and praise him all ye people. For his grace and truth reign over us evermore. Alleluia.

ĭ

Jesus, my joy,
my heart's pasture,
Jesus, my treasure.
Ah! How long
has my heart been troubled
and longing after you.
Lamb of God, my bridegroom,
without you nothing on earth
can be worthwhile.

II.

There is therefore now no condemnation to them who are in Jesus Christ, who walk not after the flesh, but after the Spirit.

III.

Beneath your shield
I am protected from the fury
of my enemies.
Let Satan storm,
let the evil one rage,
Jesus will stand by me.
Through thunder and lightning,
against sin and hell,
Jesus will protect me.

IV.

For the law of the Spirit of life in Christ Jesus hath made me free from the law of sin and death.

V.

Trotz dem alten Drachen, trotz des Todes Rachen, trotz der Furcht dazu. Tobe, Welt, und springe; ich steh hier und singe in gar sichrer Ruh. Gottes Macht hält mich in acht; Erd und Abgrund muß verstummen ob sie noch so brummen.

VI.

Ihr aber seid nicht fleischlich, sondern geistlich, so anders Gottes Geist in euch wohnet. Wer aber Christi Geist nicht hat, der ist nicht sein.

VII.

Weg mit allen Schätzen, du bist mein Ergötzen Jesu, meine Lust. Weg, ihr eitlen Ehren, ich mag euch nicht hören, bleibt mir unbewußt. Elend, Not, Kreuz, Schmach und Tod soll mich, ob ich viel muß leiden, nicht von Jesu scheiden.

VIII.

So aber Christus in euch ist, so ist der Leib zwar tot um der Sünde willen; der Geist aber ist das Leben um der Gerechtigkeit willen.

IX.

Gute Nacht, o Wesen, das die Welt erlesen, mir gefällst du nicht. Gute Nacht, ihr Sünden, bleibet weit dahinten, kommt nicht mehr ans Licht. Gute Nacht, du Stolz und Pracht. Dir sei ganz, du Lasterleben, gute Nacht gegeben.

V

Despite the old dragon, despite death's revenge, despite fear of these; the world may rage and be overthrown, I remain here and sing in sure peacefulness. I respect God's power; earth and the abyss will be silenced, though now they rumble.

VI.

But ye are not in the flesh, but in the Spirit, if so be that the Spirit of God dwell in you. Now if any man have not the Spirit of Christ, he is none of his.

VII.

Away with all treasures, your are my delight, Jesus my desire.
Away, you vain glories, I will not hear of you, remain unknown to me.
Misery, distress, the Cross, shame and death shall not, though I suffer greatly, part me from Jesus.

VIII.

And if Christ be in you, the body is dead because of sin; but the Spirit is life because of righteousness.

IX.

Good night, O existence that chooses the world, you do not please me. Good night, you sins, remain behind, come no more into the light. Good night, pride and luxury. To you, life of wickedness, I bid good night.

X.

So nun der Geist des, der Jesum von den Toten auferwecket hat, in euch wohnet, so wird auch derselbige, der Christum von den Toten auferwecket hat, eure sterblichen Leiber lebendig machen, um des willen, daß sein Geist in euch wohnet.

XI.

Weicht, ihr Trauergeister, denn mein Freudenmeister, Jesus, tritt herein. Denen, die Gott lieben, muß auch ihr Betrüben lauter Zucker sein. Duld' ich schon hier Spott und Hohn, dennoch bleibst du auch im Leide, Jesu, meine Freude.

Mass in C Minor, KV 427

I. KYRIE

1.

Kyrie eleison. Christe eleison. Kyrie eleison.

II. GLORIA

2.

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis.

3.

Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.

4.

Gratias agimus tibi propter magnam gloriam tuam.

5.

Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris.

Χ.

But if the Spirit of him that raised up Jesus from the dead dwell in you, he that raised up Christ from the dead also quicken your mortal bodies by his Spirit that dwelleth in you.

XI.

Depart, you sad ghosts, for my master of joy, Jesus, enters.
For those whom God loves find that even their sorrow must be sweetened.
Here I endure sarcasm and derision, but you remain, even in suffering, Jesus, my joy.

1

Lord have mercy. Christ have mercy. Lord have mercy.

2

Glory to God in the highest, and on earth peace to all those of good will.

3

We praise Thee. We bless Thee. We worship Thee. We glorify Thee.

4

We give thanks to Thee according to Thy great glory.

5

Lord God, Heavenly King, God the Father Almighty. Lord Jesus Christ the only begotten Son. Lord God, Lamb of God, Son of the Father. 6.

Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis

7.

Quoniam tu solus Sanctus. Tu solus Dominus. Tu solus Altissimus.

8.

Jesu Christe. Cum Sancto Spiritu in gloria Dei Patris. Amen.

III. CREDO

9

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.
Credo, et in unum Dominum Jesum Christum, Filium Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Credo, qui propter nos homines,
et propter nostram salutem
descendit de coelis.

10.

Et incarnatus est de Spiritu Sancto ex Maria Virgine:
Et homo factus est.

IV. SANCTUS

11.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Benedictus qui venit in nomine Domini. Osanna in excelsis. 6.

Thou who takest away the sins of the world, have mercy upon us.

Thou who takest away the sins of the world, receive our prayer.

Thou who sittest at the right hand of the Father, have mercy upon us.

7

For Thou alone art Holy, Thou alone art the Lord. Thou alone art the Most High.

8.

Jesus Christ. With the Holy Ghost in the glory of God the Father. Amen.

9.

I believe in one God, the Father
Almighty, Maker of Heaven and earth,
and of all things visible and invisible.
And I believe in one Lord, Jesus
Christ, the only begotten Son of God,
born of the father before all ages.
God from God, Light from Light,
true God from true God.
Begotten, not made,
of one substance with the Father,
by whom all things were made.
Who for us and for our salvation
came down from Heaven.

10.

And was incarnate by the Holy Spirit of the Virgin Mary.

And so was made man.

11.

Holy, Holy, Holy,
Lord God of Sabaoth.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Blessed is he who comes in the name of the Lord. Hosanna in the highest.

V. AGNUS DEI

12

Agnus Dei, qui tollis peccata mundi, misere nobis.

Agnus Dei, qui tollis peccata mundi, misere nobis.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

12.

Lamb of God, who takest away the sins of the world, have mercy on us. Lamb of God, who takest away the sins of the world, have mercy on us. Lamb of God, who takest away the sins of the world, grant us peace.

Ivars Taurins

A conductor who is equally at home with choirs and orchestras, Ivars Taurins is the founder and director of the award-winning Tafelmusik Chamber Choir, based in Toronto. Mr Taurins' regular appearances as conductor of the Tafelmusik Orchestra and Chamber Choir have received widespread critical acclaim and are frequently heard on CBC Radio. A violist for 23 years in the acclaimed Tafelmusik Baroque Orchestra, Mr. Taurins has gained a solid reputation as an orchestral conductor, with engagements that have included orchestras across Canada. As well as being an active performer, Ivars Taurins is also a passionate lecturer and teacher. He teaches conducting at the University of Toronto and is in frequent demand as a guest lecturer, adjudicator and clinician across Canada.

The Department of Music and the University of Alberta are very pleased to have Ivars Taurins in Edmonton as a Distinguished Visitor.

The University of Alberta Concert Choir Debra Cairns, Conductor David Wilson, Assistant Conductor Ariane Maisonneuve, Accompanist

Soprano

Janey Chan

In Soo Choi

Katie Davey

Joanna Dick

Remi Do

Heather Haug

Christina Hof

Jill Hoogewoonink

Erica Knutson

Amy Lin

Adrienne Lloyd

Ariane Maisonneuve

Janice Marple

Constance McLaws

Janette Purnell

Lyndsey Pylypiuk

Kirsty Strynadka

Violeta Trinidad J. Tian

Meera Varghese

Alto

Lauren Andres

Nancy Blenkinsop

Lisa Brownie

Rebecca Carter

Lilv Chan

Cynthia Kim Vun Chiew

Kristina Deacon

Gabrielle Donnelly

Bethan Franklyn

Natalia Gomez Peres

Tamara Guillaume

Jacelyn Jagessar

Jaime Johansson

Amanda Koenig

Teresa LaRocque-Walker

Yong Li

Emily Ng

Kristine Nielsen

Sarah Prescott

Allison Schmidt

Kenna Trudel

Tenor

Tony Luca Caruso Raymond Hansen Michael Lyngstad

TO 11 (TO

Baritone/Bass

Matthew Bouchard Montano Cabezas

Kyle Carter

Philip King Man Chow

Christopher Chung

Joel Delaney

Nathan Finkbeiner

Lincoln Ho

Ryan Kolodziej

Damon MacLeod

Stewart Mawdsley

Geoff Newton

Evan Rokeby-Thomas

Marc Turcotte

Michael Wiens

David Wilson

Upcoming Events

30 Sunday, 3:00 pm Visiting Artist Recital John Grew, organ Program will include works by JS Bach, de Grigny and Hambraeus

31 Monday, 4:00-5:30 pm Graduate Keyboard Seminar with Visiting Artist **John Grew** *Ornamentation in Bach's Keyboard Literature* Free admission

31 Monday, 7:30 pm
Workshop
Hidden Treasures of the French Classical
Repertoire
with Visiting Artist John Grew
Professor of Music, McGill University
Robertson Wesley United Church
Presented by the Royal Canadian
College of Organists
Free Admission

April
2 Wednesday, 12:00 noon
University of Alberta
Madrigal Singers
Leonard Ratzlaff, Conductor
Winspear Centre for Music (part of the
CBC's Wednesday at Winspear Series)
For ticket information, call 428-1414

4 Friday, 8:00 pm The University of Alberta Jazz Choir Happnin' Liana Bob, Conductor 4 Friday, 8:00 pm
Duo Majoya Concert
Marnie Giesbrecht
and Joachim Segger
Francis Winspear Centre for Music
For ticket information, call 428-1414

5 Saturday, 8:00 pm Master of Music Recital Michael Kurschat, Choral Conducting First Baptist Church Free admission

6 Sunday, 3:00 pm
The University of Alberta
Concert Band
William H Street, Director
Randy Witte, Assistant Conductor
Program will feature Jacob Fantasia
with soloist Ed Stein, euphonium
and works by Grainger, Bernstein, Orr,
and Britten

6 Sunday, 8:00 pm
The University Symphony Orchestra
Tanya Prochazka, Conductor
Program will feature
Brahms Piano Concerto No. 1
with soloist Ruston Vuori, piano
Bartok Concerto for Orchestra

7 Monday, 12:10 pm

Music at Noon, Convocation Hall

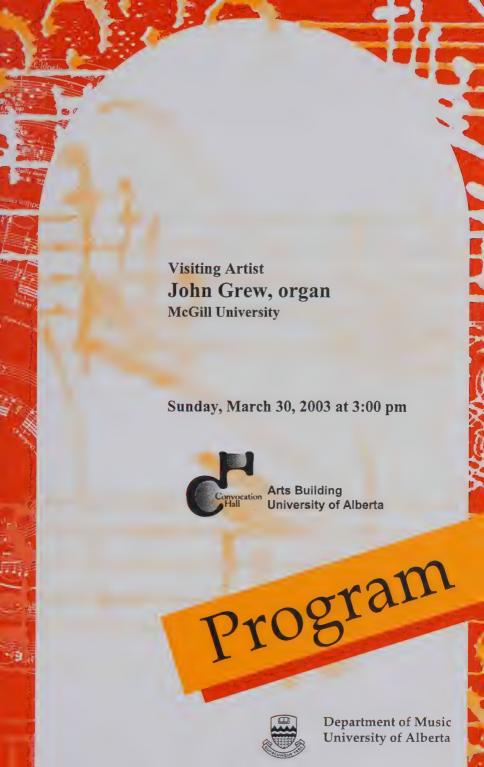
Student Recital Series featuring students from the Department of Music Free admission



Please donate to Campus Food Bank

Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult Convocation Hall, Arts Building, University of Alberta Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



Program

Hexachord Fantasia on Ut re mi fa so la

William Byrd (1543-1623)

Hymn Ave maris stella

Nicolas deGrigny

Ave maris stella

(1672-1703)

Fugue à 4

Duo

Dialogue sur les Grands Jeux

Tierce en taille

Nicolas deGrigny

Passacaglia in C Minor (BWV 582)

Johann Sebastian Bach (1685-1750)

Intermission

Livre d'orgue de McGill (1981)

Bengt Hambraeus (1928-2000)

Prélude

Mouvement perpétuel (Duo)

Tierce en taille

Répercussions (Quatour)

Passacaglia and Fugue No.2 in E Minor

Healey Willan (1880-1968)

John Grew is University Organist at McGill, where he has taught organ and harpsichord for 27 years. He collaborated with the organ builder Hellmuth Wolff in the planning of the French Classical organ for Redpath Hall. In Canada he is a frequent recitalist on both the English and French networks of the CBC, and has appeared as soloist with numerous chamber orchestras. He was unanimously awarded the First Place Medal at the Geneva International Competition in 1970, and has subsequently concertized extensively in Europe.

He has recorded for the RTBF (Belgium), Radio-France, and German Radio, and his concerts from European Festivals have been heard on Radio-Canada's "Festivals du monde". He has served on international competition juries and given master classes at European Conservatories and North American Universities. The art of John Grew is best summed up by a London music critic, who wrote in The Daily Telegraph that "... it takes an artist of Mr Grew's exceptional quality to stress the scale, variety and eloquence of Couperin ... he relished the music's gravity and boldly-questioning manner."

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Music at Noon, Convocation Hall

Student Recital Series featuring
students from the Department of Music
Free admission

4 or 7, Monday, 8:00 pm (date to be confirmed)

Student Composers Concert

A concert of new works for woodwind quintet by composition students at the University of Alberta

Studio 27, Fine Arts Building 2-7

Free admission

Please donate to Campus Food Bank



Unless otherwise indicated

Admission: \$10/adult, \$5/student/senior Convocation Hall, Arts Building, University of Alberta Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



Studio 27 **Fine Arts Building**

In Recital

Montano Cabezas, piano

Sunday, March 30, 2003 at 7:00 pm

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Prelude and Fugue, No. 22, BWV 891 (1740)

Sonata XVI:52 (1794) Joseph Haydn Allegro Moderato (1732-1809)

Adagio Presto

Fantasy, Op. 49 (1841) Fryderick Chopin

(1810-1849)

Johann Sebastian Bach

(1685-1750)

Alekzandr Skryabin Etude, Op. 2, No. 1 (1886-89)

(1871-1915)

Fryderick Chopin Etude, Op. 10, No. 4 (1832) (1810-1849)Etude, Op. 10, No. 8 (1830-32)

Etude, Op. 10, No. 9 (1830-32) Etude, Op. 25, No. 8 (1835-37)

Etude, Op.10, No.12 (1830-32)

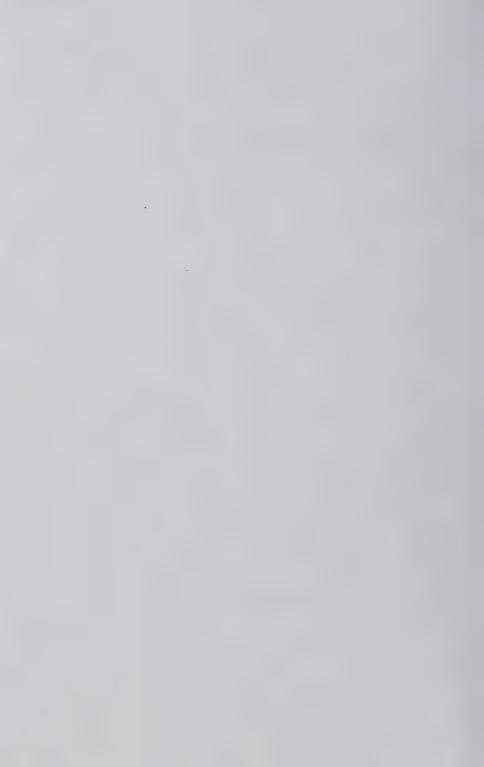
Intermission

Sergey Prokofiev Sonata No.7, Op. 83 (1939-42) (1891-1953)Allegro inquieto

Andante Caloroso

Precipitato

Mr Cabezas is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Peace River Pioneer Memorial Scholarship in Music.





Convocation

Arts Building University of Alberta

In Recital

Rob Curtis, piano

Wednesday, April 2, 2003 at 8:00 pm

Capriccio on the Departure of His Most Beloved Brother (1704)

Johann Sebastian Bach

1. Is a wheedling by friends to convince him to stay

(1685 - 1750)

- 2. Is a setting-forth of various casualties that might befall him on his journey
- 3. Is a general Lament by his friends
- 4. Now come the friends seeing that it cannot be otherwise and bid him farewell
- 5. Air of the Postilion
- 6. Fugue in imitation of the postilion's horn

Sonata No. 21 in C major, "Waldstein", Op. 53 (1803 - 4)

Ludwig van Beethoven (1770 - 1827)

Allegro con brio

Introduzione. Adagio molto

Rondo. Allegretto moderato - Prestissimo

Intermission

Piano Sonata (1939 - 41)

Aaron Copland (1900 - 1990)

Molto moderato

Vivace

Andante sostenuto

Johannes Brahms (1833 - 1897)

Scherzo in E-Flat minor, Op. 4 (1851)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree.

Mr Curtis is the recipient of a Louise McKinney Post-Secondary Scholarship, a Peace River Pioneer Memorial Scholarship and a Beryl Barns Memorial Scholarship (Undergraduate).

A reception will follow in the Arts Lounge.

Program Notes

When he was nineteen years old, Bach's eldest brother Jacob left to play oboe with the Swiss Guards. This formed Bach's impetus to write the Capriccio on the Departure of His Most Beloved Brother - the only programmatic work he ever wrote for solo keyboard. Undertaking such a long trip was a much more dangerous proposition in 1704 than it is in today's age of airlines and traveller's cheques, and the sadness and worry surrounding Jacob's departure is well reflected in the opening movements of the capriccio. The piece concludes with two movements that imitate the horn-calls of the positilion - that is, the person who rode and guided the first pair of horses drawing a coach.

The dedication of Beethoven's twenty-first sonata to Count Ferdinand von Waldstein gave us the name we assign it in English, but the French have perhaps a more appropriate title: "l'Aurore", that is, "daybreak". Originally following this first movement was a very long and slow movement - described by one author as "somewhat bovine" - but Beethoven's friends convinced him to replace it with the beautiful (and much shorter!) Introduzione. This movement does not come to any resolution at its end but rather flows directly into the Rondo. In the Rondo, you will hear the main theme come back several times, with episodes in between; the final statements of the main theme are marked "Prestissimo" - as fast as possible - and conclude the sonata with a bright sunrise.

Aaron Copland wrote his Piano Sonata while on tour in South America. He was leaving a hotel one day and set down his bags for a moment, only to have them stolen - the nearly-completed sonata along with them. He reconstructed the sonata from memory, with some help from friends who had heard snippets of the piece. This sonata is a very personal expression by Copland, who wrote it during a time when he was writing a lot of music with deliberate commercial appeal - a time also when the world was at war. Elements of jazz and American folk music are present, alongside very modern techniques such as polytonality and bimodality.

Brahms' Scherzo, Op. 4 is an early work by the composer, but already he was being praised by established composers such as Liszt and Schumann. Schumann was said to have called this piece "great" - an endorsement which doubtlessly sounds more effusive in German. The term "scherzo" means "joke", but this particular scherzo is in a more serious vein and derives its title more from its stilted rhythms and abrupt changes in character.

Program notes by Rob Curtis, 2003.





Studio 27 Fine Arts Building

In Recital

Ryan Kolodziej, piano

Friday, April 4, 2003 at 8:00 pm

Fantasie in C Minor, K. 475 (1785)

Wolfgang Amadeus Mozart (1756-1791)

Sonata in E-Flat Major, Op. 7 (1797)
Allegro molto e con brio
Largo, con gran espressione
Allegro
Poco allegretto e grazioso

Ludwig van Beethoven (1770-1827)

Claude Debussy

Intermission

Images II (1907)

IV. Cloches à travers les feuilles

V. Et la lune descend sur le temple qui fut

VI. Poissons d'or

(1862-1918)

Sonata No. 4 in F-Sharp Major, Op. 30 (1903)

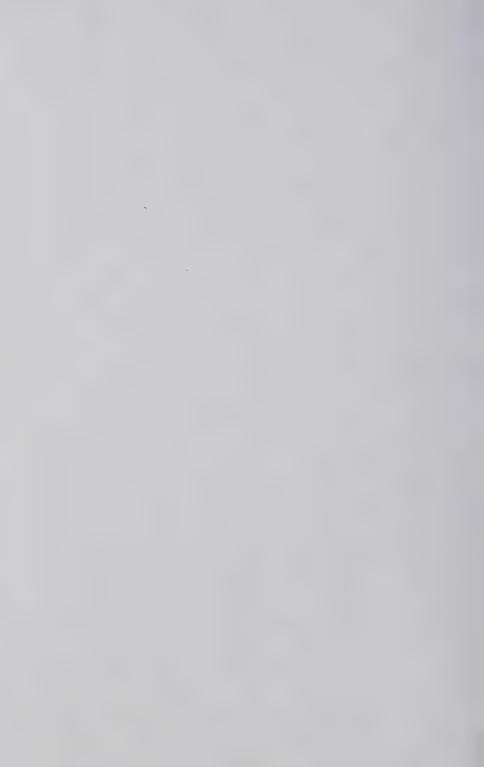
Andante

Prestissimo volando

Alexander Nicolayevitch Scriabin (1872-1915)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Kolodziej.

Reception to follow in the Fine Arts Lounge.



In Recital

Megan Hall, soprano

assisted by Roger Admiral, piano

Tuesday, April 1, 2003 at 8:00 pm







Program

Fliess, o heisser tranenbach! from Der verurteilte Jesus (1710)

Ernst Eberlin (1702-1762)

With guest Alden Lowrey, alto trombone

Blute nur from The St. Matthew Passion (1727)

Johann Sebastian Bach (1685-1750)

Falsche Welt, dir trau ich nicht from Cantata 52 (1726)

Auf ein altes Bild (1888) Elfenlied (1888) Hugo Wolf (1860-1903)

Das Verlassene Magdlein (1888)

Verborgenheit (1888)

Intermission

Jewel Song from Faust (1859)

Charles Gounod (1818-1893)

L'heure exquise (1912)

Reynaldo Hahn (1874-1947)

Ouvre ton coeur (1864)

Georges Bizet (1838-1875)

Oh quand je dors (1844)

Franz Liszt (1811-1886)

Les Filles de Cadix (1862)

Leo Delibes (1836-1891)

The Saga of Jenny from Lady in the Dark (1936) Surabaya-Johnny from Happy End (1930) Kurt Weill (1900-1950)

Art is Calling for me from The Enchantress (1911)

Victor Herbert (1850-1924)

This recital is presented in partial fulfiment of the requriements for the Bachelor of Music degree for Ms Hall.

Ms Hall is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Peace River Pioneer Memorial Scholarship in Music.

Reception to follow in the Arts Lounge.

Translations

Fliess o heisser Tranenbach (Flow oh hot tear brook)

Flow oh hot tear brook

Send, oh heart, an anxious ah

People embody your highest good,

Weep, oh eyes, yes, weep blood.

These hostages and the sins which my false heart have done.

so many fetters by which it is bound.

I see so many vices.

Blute nur (Oh bleed)

O bleed thou loving heart! Alas! A child, raised by Thee, that sucked at Thy breast, threatens to murder its nurse, for it has turned serpent.

Falsche Welt, dir trau ich nicht (Treach'rous world, I trust thee not!)

Recitative:

Treach'rous world, I trust thee not! Her must I in the midst of scorpions

Her must I in the midst of scorpions

And midst deceitful serpents sojourn.

Thy countenance, which, ah, so friendly is,

Now plots, in secret, a destruction:

At Joab's kiss

Must come a righteousness Abner's ruin.

Sincerity is from the world now banned,

Duplicity hath driv'n it from us,

And now hypocrisy

Here in its stead abideth.

The best of friends is found untrue.

O what a wretched state!

Aria:

Just the same, just the same.

Though I be expelled with blame,

Though the false world me offend,

Oh, yet bideth God my friend.

Who doth true for me intend.

Auf ein altes Bild (On an old painting)

In the summery haze of a green landscape, beside cold water, reeds and rushes, see the Christ-child, born without sin, playing freely on the Virgin's lap!

And there growing blissfully in the forest, already green, is the tree of the Cross.

Elfenlied (Elf Song)

At night in the village the watchman cried 'Eleven'.

A very small elf was asleep in the wood - just at eleven!-

And the things that the nightingale must have called him by name from the valley.

slips right up to the wall;

There sits the glow-worm, light on light.

"What are those bright windows?

There must be a wedding inside;

the little people are sitting at the feast, and dancing about in the ballroom.

So I'll just take a peep in!"

Shame! He hits his head on hard stone!

Well, elf, had enough, have you?

Cuckoo! Cuckoo!

Das Verlassene Magdlein (The Forsaken Servant-girl)

Early at cockcrow,

Before the faint stars fade,

I must stand at the hearth.

must kindle the fire.

The flames shine beautifully,

the sparks fly;

I gaze at them

sunk in sorrow.

Suddenly it comes to me,

faithless boy,

that I have been dreaming of you

all night.

Then tear on tear

pours down.

So my day dawns-

would it were over.

Verborgenheit (Seclusion)

Let me be, o world, let me be!
tempt not with gifts of love,
leave this heart to know alone
its own bliss, its own pain.
I cannot tell why I grieve;
it is unknown sorrow
through tears I still see
the sun's dear light.
Often, when I am lost in thought,
a bright joy flashes,
through the heaviness that oppresses me,
blissfully in my breast.
Let me be, o world, let me be!
tempt not with gifts of love,
leave this heart to know alone

Jewel Song

Recitative:

Where can this rich casket come from?

I dare not touch it, and yet...

its own bliss, its own pain.

Here is the key, I believe

If I should open it?

My hand trembles. Why?...

I'm doing, by opening it, nothing wrong, I suppose.

What jewels!

It is a charming dream which dazzles me, or I am awake?

My eyes have never see richness like this.

Dare I only to adorn myself for one moment, of these pendant earrings.

Ah! Just here it is, at the base of the box, a mirror!

How can one not be stylish?

Aria:

Ah! I laugh to see myself so beautiful in this mirror.

It is you, Marguerite? Is it you Marguerite?

Answer me, answer me.

Respond, respond quickly.

No! No! it's no longer you.

No...no, it's no longer your face.

It is the daughter of a king!

One must bow to her as she passes.

Ah! if he were only here, if he should see me thus like a lady!

Ah! He would find me so beautiful.

Ah! Like a lady he would find me beautiful.

Lets complete the metamorphosis,

I am late yet in trying on the bracelet and the necklace.

God! It's like a hand placed on my arm!

Ah! I laugh to see myself so beautiful in this mirror.

L'heure exquise (The exquisite hour)

The white moon shines in the forest,
From every branch comes forth a voice,
Under the foliage,
Oh beloved!
The pond reflects, a deep mirror,
The silhouette of the dark willow,
Where the wind is weeping.
Let us dream, this is the hour!
A vast and tender calm
Seems to descend from the firmament,
Which the orb clads in rainbow colors;
This is the exquisite hour.

Ouvre ton coeur (Open your heart)

The daisy closed its flower crown,
Twilight closed the eyes of day,
My lovely one, will you keep your word?
Open your heart to my love.
Oh, young angel, to my ardor,
May a dream enchant your slumber...
Open your heart,
I want to take back my soul.
Open your heart,
Oh, young angel, to my ardor,
Like a flower opens to the sun

Oh, quand je dors (Oh, while I sleep)

Oh, while I sleep, come to my bedside,
As Laura appeared to Petrarch,
And in passing let your breath touch me...
All at once I shall smile!
In my troubled mind, where perhaps there is ending
A dismal dream that has lasted too long;
Let your face rise like a star...
All at once my dream will become radiant!
Then on my lips, where a flame flutters,
A flash of love purified by God himself.
Place a kiss, and be transformed from angel into
woman...
All at once my sould will awaken!

All at once my sould will awaken! Oh, come, as Laura appeared to Petrarch.

Les Filles de Cadix (The Girls of Cadix)

We have just seen the bullfight, three young fellow, three girls;

It was lovely on the lawn, and we danced a bolero. To the sound of castanets.

Tell me, neighbour,

Do I look well,

and is my skirt becoming this morning?
Do you find I have a dainty figure?
The girls of Cadix like that very much!
And we danced a bolero, on sunday night There came toward us a hidalgo,

Attired in gold, the feather on his hat, And his hand on his hip:

And his hand off his hip.

If you want me, brunette with the charming smile,
You need only to say sothis gold is yours.

Be on your way, handsome sir...

The girls of Cadix don't listen to such things!

And we danced a bolero at the foot of the hill....

By the road, Diego was passing,
All his possessions, a cloak and a mandoline:
Pretty maiden with tender eyes,
Would you like a jealous lover
To take you to church tomorrow?
Jealous! Jealous! How silly!

The girls of Cadix fear such a bad trait!

Surabaya-Johnny
God, was I young, just sixteen years old
When you came here from Burma
and told me I should go with you,
That everything would be fine.
I asked you about your job,
I can still hear you reply
You said you worked for the railroad
And had nothing to do with the sea.
You said lots of things, Johnny.
Not a word was true, Johnny.
You lied to me

You lied to me

From the moment we met.

I hate you so, Johnny.
I hate how you stand there and grin.
Take that pipe out of your mouth, you rat!
Surabaya-Johnny
Why are you such a heel!
Surabaya-Johnny
My God, and I love you so!
Surabaya-Johnny
Why aren't I happy?

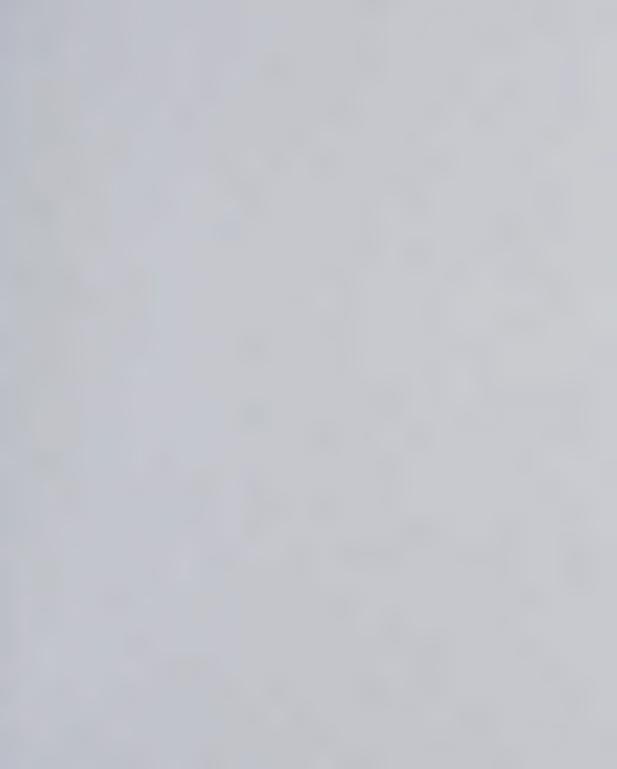
Why aren't I happy?

Surabaya-Johnny (cont'd)

You have no heart, Johnny. Yet I love you so!

You have no heart, Johnny.
Yet I love you so!
At first everyday used to be Sunday
That is, as long as I went with you.
But then, after just 2 weeks,
for you, nothing I did was right.
Up and down the Punjab
Along the river and out to the sea.
I already look like a forty-year old.
When I look at myself in the mirror.
It wasn't love you were after, Jonny.
All you wanted was cash, Johnny.
But all I ever saw was your mouth.
You demanded everything Johnny.
I gave you much more.
Take the pipe out your mouth, you rat!
Surabaya-Johnny....
I never thought of asking
Why you have that peculiar nameBut all along the coast.
You were a familiar guest.
One morning in a six-pence flea-bag,
I'll be listening to the roaring sea
And you'll leave without a word
To take that ship waiting down at the quay.
You have no heart, Johnny.
You're just a heel, Johnny.
You're leaving me now, Johnny.
But don't tell me why!
I still love you, Johnny.
Like the first day we met.
Take that pipe out of yuor mouth, you rat!
Surabaya-Johnny....

Surabaya-Johnny....



Upcoming Events:

April

2 Wednesday, 12:00 noon

University of Alberta

Madrigal Singers

Leonard Ratzlaff, Conductor

Winspear Centre for Music

(part of the CBC's Wednesday at Winspear Series)

For ticket information, call 428-1414

4 Friday, 8:00 pm

The University of Alberta

Jazz Choir Happnin'

Liana Bob, Conductor

4 Friday, 8:00 pm

Duo Majoya Concert

Marnie Giesbrecht

and Joachim Segger

Francis Winspear Centre for Music

For ticket information, call 428-14145

Saturday, 8:00 pm

Master of Music Recital

Michael Kurschat.

Choral Conducting

First Baptist Church

Free admission

6 Sunday, 3:00 pm

The University of Alberta

Concert Band

William H Street, Director

Randy Witte, Assistant Conductor

Program will feature Jacob Fantasia

with soloist Ed Stein, euphonium

and works by Grainger, Bernstein, Orr, and Britten

6 Sunday, 8:00 pm

The University Symphony Orchestra

Tanya Prochazka, Conductor

Program will feature

Brahms Piano Concerto No. 1

with soloist Ruston Vuori, piano

Bartok Concerto for Orchestra

7 Monday, 12:10 pm

Music at Noon, Convocation Hall Student Recital Series

featuring students from the Department of Music Free

admission

7 Monday, 8:00 pm

Student Composers Concert

A concert of new works for string quartet by composition

students at the University of Alberta

Studio 27, Fine Arts Building 2-7

Free admission

7 Monday, 7:30 pm

Grant MacEwan College and University of Alberta

Jazz Bands

Raymond Baril and Tom Dust, Directors

Salute to the Bands

A Tribute to the Great Swing Bands

of the 1930s and 1940s featuring works

by Ellington, Shaw, Goodman, Miller and others.

John L Haar Theatre, Centre for the Arts

Grant MacEwan College

Admission: \$10/adult, \$8/student/senior

For tickets and concert information, please call 497-4436

13 Sunday, 2:00 pm

Master of Music Recital

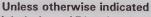
Sonja Eagles, soprano

Program will feature works by JSBach, Vivaldi,

Wolf and Copland

Free admission

Please donate to Campus Food Bank



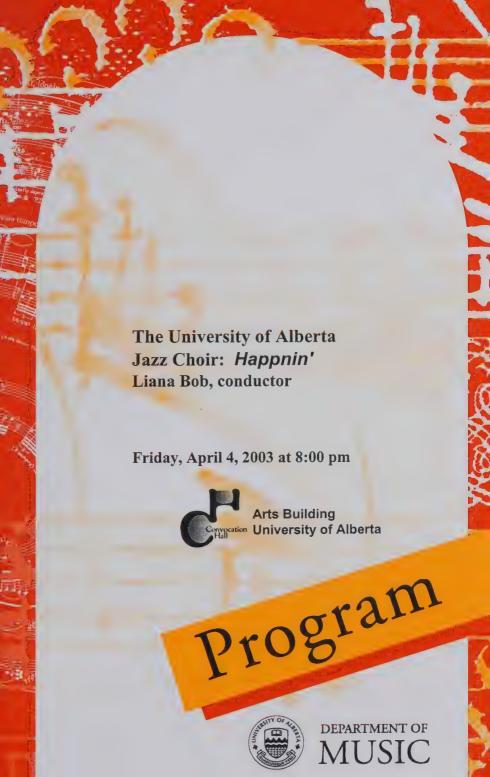
Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice. Please call
492-0601 to confirm concerts (after office hours a recorded message will inform you of

any changes to our schedule).





Program

Count 'Em Quincy Jones, Mimi Perrin

Adap. Réjean Marois

Michelle John Lennon, Paul McCartney

Arr. Lane Price

Love You Madly Duke Ellington

Arr. Réjean Marois

What Is This Thing Called Love Cole Porter

Arr. Heather Hindman

Acapella in Acapulco Anders Edenroth

A Nightingale Sang
In Berkeley Square

Eric Maschwitz, Manning Sherwin Arr. Gene Puerling, edited by Phil Mattson

O Sifuni Mungu Marty McCall, David Maddux,

Mmunga Mwenebulongo, Asukulu ?Yunu Mukalay

Arr. David Maddux

Meet Benny Bailey Jones-Perrin

Arr. Réjean Marois

Jubilee Bobby McFerrin

Arr. Réjean Marois

Reception to follow.

The University of Alberta Jazz Choir: Happnin'

Vocalists:

Chantal Boos Christy McColl Marie-Josee Ouimet Jennie Wood Ian Trace Caleb Nelson Joedy Missal

Rhythm Section:

Torben Holm Pederson - Piano Josh McHan - Bass Dave Meagher - Drums

Upcoming Events:

April
5 Saturday, 8:00 pm
Master of Music Recital
Michael Kurschat, Choral Conducting
featuring Brahms Das Mädchen, Howells In
Youth is Pleasure, Poulenc Salve Regina,
Schütz Magnificat and works by
Reheinberger, Chatman, Monteverdi, and
Victoria .First Baptist Church
Free admission

6 Sunday, 3:00 pm
The University of Alberta
Concert Band
William H Street, Director
Randy Witte, Assistant Conductor
Program will feature Jacob Fantasia
with soloist Ed Stein, euphonium
and works by Grainger, Bernstein, Orr, and
Britten

6 Sunday, 8:00 pm

The University Symphony Orchestra

Tanya Prochazka, Conductor

Program will feature

Brahms Piano Concerto No. 1

with soloist Ruston Vuori, piano

Bartok Concerto for Orchestra

7 Monday, 12:10 pm

Music at Noon, Convocation Hall Student

Recital Series featuring students from the

Department of Music Free admission

7 Monday, 8:00 pm **Student Composers Concert** A concert of new works for string quartet by composition students at the University of Alberta Studio 27, Fine Arts Building 2-7 Free admission 7 Monday, 7:30 pm
Grant MacEwan College and University
of Alberta Jazz Bands
Raymond Baril and Tom Dust, Directors.
Salute to the Bands
A Tribute to the Great Swing Bands of the
1930s and 1940s featuring works by
Ellington, Shaw, Goodman, Miller and
others. John L Haar Theatre, Centre for the
Arts, Grant MacEwan College
Admission: \$10/adult, \$8/student/senior
For tickets and concert information, please
call 497-4436

9 Wednesday, 12:10 pm

Music at Noon, Convocation Hall Student
Recital Series featuring students from the
Department of Music Free admission

13 Sunday, 2:00 pm Master of Music Recital Sonja Eagles, soprano Program will feature works by JSBach, Vivaldi, Wolf and Copland. Free admission

13 Sunday, 2:00 - 6:00 pm Composition Masterclass with Distinguished Visitor Marc Couroux Studio 27, Fine Arts Building 2-7 Free admission

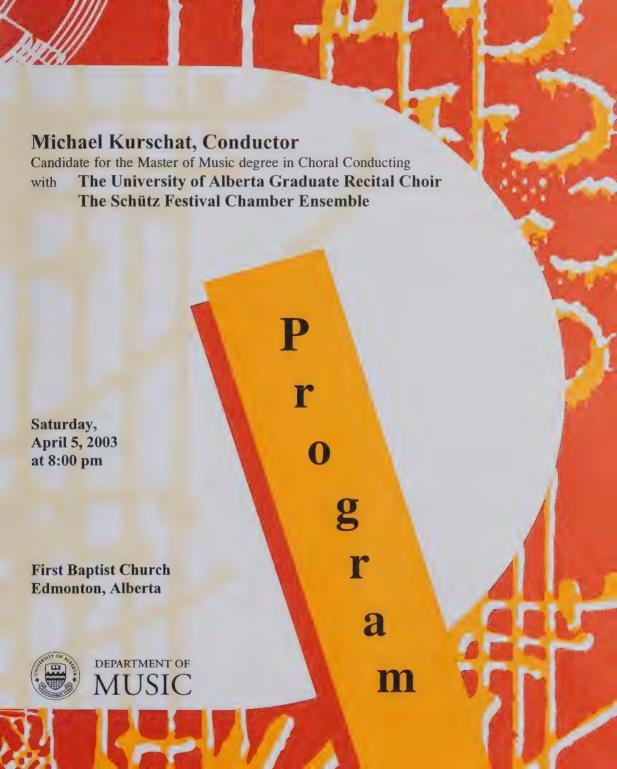
14 Monday, 10:00 am - 1:00 pm Piano and Composition Masterclass with Distinguished Visitor Marc Couroux Studio 27, Fine Arts Building 2-7 Free admission



Please donate to Campus Food Bank

Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult
Convocation Hall, Arts Building, University of Alberta
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Program

Abendlied, Op. 69, No. 3

Josef Rheinberger (1839-1901)

In Youth is Pleasure (1915)

Before Me, Careless Lying (1918)

Herbert Howells (1892-1983)

An Elizabethan Spring (1983)

Stephen Chatman (b. 1950)

Si, ch'io vorrei morire (1603)

Claudio Monteverdi (1567-1643)

Das Mädchen Op.93a, No.2 (1885)

Johannes Brahms (1833-1897)

Karen Nell, soprano

Intermission

Ave Maris Stella

Salve Regina (1941)

Francis Poulenc (1899-1963)

Ave Maria, gratia plena (1572)

Tomas Luis de Victoria (1548-1611)

Magnificat anima mea Dominum SWV 468 (before 1665)

- 1. Magnificat anima mea
- 2. Symphonia
- 3. Et exultavit spiritus meus
- 4. Quia respexit
- 5. Quia fecit mihi magna
- 6. Fecit potentiam
- 7. Deposuit potentes de sede
- 8. Esurientes implevit bonis
- 9. Suscepit Israel

Heinrich Schütz

Edvard Grieg (1843-1907)

(1585-1672)

- 10. Sicut locutus est
- 11. Doxologie "Gloria Patri"

Gillian Brinston, soprano Curtis Dueck, alto CD Saint, tenor Ryan Sigurdson, bass

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Kurschat.

Mr Kurschat is a recipient of a Beryl Barns Memorial Award (Graduate), a Swiss Ethnic Music Association bursary, and an Alberta Learning Scholarship.

Reception to follow in the basement.

Texts and Translations

Abendlied (Evening Song)

Bleib bei uns, denn es will Abend werden, Und der Tag hat sich geneiget. O bleib bei uns, denn es will Abend werden.

In Youth is Pleasure

In a harbour grene aslepe whereas I lay,
The byrdes sang swete in the middes of the day,
I dreamed fast of mirth and play:
In youth is pleasure, in youth is pleasure.

Methought I walked still to and fro,
And from her company I could not go—
But when I waked it was not so:
In youth is pleasure, in youth is pleasure.

Therefore my hart is surely pyght
Of her alone to have a sight
Which is my joy and heartes delight:
In youth is pleasure, in youth is pleasure.

Stay with us, for quickly falls the evening, and the day is past and over.
Stay with us, for quickly falls the evening.

Before Me, Careless Lving

Text by Austin Dobson (1840-1921)
Before me, careless, lying,
Young Love his wares came crying.
Full soon the elf untreasures
His pack of pains and pleasures;
With roguish eye,
He bids me buy
From out his pack of treasures.

His wallet's stuffed with blisses, With true-love knots and kisses, With rings and rosy fetters, And sugar'd vows and letters. He holds them out With boyish flout, And bids me try the fetters.

"Nay, child," I cry, "I know them; There's little need to shew them! Too well for new believing I know their old deceiving, I am too old," I say, "and cold, Today, for new believing"!

But still the wanton presses, With honey-sweet caresses, And still, to my undoing, He wins me with his wooing, To buy his ware With all its care, It's sorrow and undoing.

An Elizabethan Spring

- 1. Spring, the sweet spring, is the year's pleasant king; Then blooms each thing, then maids dance in a ring.
- 2. There is a garden in her face, Where roses and white lilies grow; A heav'nly paradise is that place, Wherein all pleasant fruits do flow.

Those cherries fairly do enclose Of orient pearl a double row; Which when her lovely laughter shows, They look like rose-buds filled with snow.

Those sacred cherries to come nigh, Till cherry ripe themselves do cry.

An Elizabethan Spring (cont'd)
3. By the moon we sport and play,
With the night begins our day:
As we dance the dew doth fall;
Trip it, little urchins all.
Lightly as a little bee,
Two by two, and three by three,
Trip it, And about go we.

Si, ch'io vorrei morire

Si, ch'io vorrei morire:
Hora, ch'io bacio amore,
La bella bocca del mio amato core,
Ahi, cara e dolce lingua!
Datemi tant' humore,
Che di dolcezz' in questo sen', m'estingua.
Ahi, vita mia! A questo bianco seno,
Deh stringetemi fin ch'io venga meno.
Ahi bocca! ahi baci! ahi lingua! I' torn' a dire:
Si, ch'io vorrei morire!

Das Mädchen

Stand das Mädchen, stand am Bergesabhang, widerschien der Berg von ihrem Antlitz, und das Mädchen sprach zu ihrem Antlitz: "Wahrlich, Antlitz, o du meine Sorge, wenn ich wüsste, du mein weisses Antlitz, dass dereinst ein Alter dich wird küssen: ging hinaus ich zu den grünen Bergen, pflückte allen Wermut in den Bergen, presste bitt'res Wasser aus dem Wermut, wüsche dich, o Antlitz, mit dem Wasser, dass du bitter, wenn dich küsst der Alte!

Wüsst' ich aber, du mein weisses Antlitz, dass dereinst ein Junger dich wird küssen: ging hinaus ich in den grünen Garten, pflückte alle Rosen in dem Garten, presste duftend Wasser aus den Rosen, wüsche dich, o Antlitz, mit dem Wasser, dass du duftest, wenn dich Küsst der Junge!" Yes, I want to die!
Now, with love, I kiss
The beautiful mouth of my lover.
Ah, dear, sweet tongue
That by sweetness
Extinguishes my heart.
Ah, my life, on this pale breast!
Oh, squeeze me until I become unconscious!
Ah, the mouth, the kiss, the tongue return to say:
Yes, I want to die!

The girl stood on the mountain slope; the mountain was reflected in her face, and the girl spoke to her face:
"Truly, face, oh, you my worry, if I knew, you my white face, that some day an old man will kiss you, I would go out to the green mountains, pick all the wormwood in the mountains, press the bitter juice out of the wormwood, and wash you, face, with the juice, so that you will taste bitter when the old man kisses you!

If I knew, however, white face of mine, that some day a young man will kiss you, I would go out into the green garden, pick all the roses in the garden, press a fragrant juice out of the roses, and wash you, face, with the juice so that you will be fragrant when the young man kisses you!"

Ave Maris Stella

Ave, maris stella, Dei mater alma, Atque semper virgo, Felix coeli porta.

Solve vincla reis: Profer lumen caecis, Mala nostra pelle, Bona cuncta posce.

Vitam praesta puram, Iter para tutum, Ut videntes Jesum, Semper collaetemur.

Sit laus Deo Patri, Summo Christo decus, Spiritui sancto; Tribus honor unus.

Salve Regina Salve Regina, mater misericordiae,

Vita, dulcedo, et spes nostra salve.
Ad te clamamus, exsules filii Hevae.
Ad te suspiramus, gementes et flentes, in hac lacrimarum valle.
Eja ergo, advocata nostra, illos tuos misericordes oculos ad nos converte.
Et Jesum, benedictum fructum ventris tui nobis post hoc exsilium ostende.
O clemens, o pia, o dulcis Virgo Maria.

Ave Maria

Ave Maria, gratia plena,
Dominus tecum,
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.
Sancta Maria, Regina coeli,
dulcis et pia,
O Mater Dei ora pro nobis peccatoribus,
ut cum electis te videamus.

Hail, O Star of ocean, God's own Mother blest, Ever sinless Virgin, Gate of heav'nly rest.

Break the sinners' fetters, Make our blindness day, Chase all evils from us, For all blessing pray.

Keep our life all spotless, Make our way secure, Till we find in Jesus Joy for evermore.

Praise to God the Father, Honour to the Son, In the Holy Spirit Be the glory one. Amen.

Hail, Queen of pity,
our life, our sweetness and our hope.
To thee we cry, exiled children of Eve.
To thee we sigh, lamenting and weeping
in this vale of tears.
Therefore, O our advocate,
turn thy merciful eyes upon us;
And show us Jesus, the blessed fruit of thy womb,
after this exile.
O gracious, O good, O sweet Virgin Mary

Hail Mary, full of grace, the Lord is with thee: blessed art thou among women, and blessed is the fruit of thy womb, Jesus. Holy Mary, queen of heaven, gentle and faithful, O mother of God, pray for our sins, so that we may see thee with the chosen.

Magnificat anima mea Dominum Luke 1:46-55

1

Magnificat anima mea Dominum.

3.

Et exultavit spiritus meus in Deo salutari meo.

4.

Quia respexit humilitatem ancillae suae. Ecce enim ex hoc beatam me dicent omnes generationes.

5.

Quia fecit mihi magna, qui potens est, et sanctum nomen eius. Et misericordia a progenie in progenies, timentibus eum.

6.

Fecit potentiam in bracchio suo, dispersit superbos mente cordis sui.

7.

Deposuit potentes de sede, et exaltavit humiles.

8.

Esurientes implevit bonis, et divites dimisit inanes.

9.

Suscepit Israel puerum suum, recordatus misericordiae suae.

10.

Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.

11.

Gloria Patri, et Filio, et Spiritui Sancto, Sicut erat in principio et nunc, et semper, et in saecula saeculorum, Amen. My soul magnifies the Lord

And my spirit rejoices in God my Savior.

For He has regarded the lowliness of His handmaiden. From henceforth, I will be called blessed by all generations.

For the Mighty One has done great things for me, and holy is His name. His mercy is for those who fear Him from generation to generation.

He has shown strength with His arm, He has scattered the proud in the thoughts of their hearts.

He has brought down the powerful from their thrones and lifted up the lowly.

He has filled the hungry with good things, and sent the rich away empty.

He has helped His servant Israel in remembrance of His mercy.

According to the promise He made to our ancestors, to Abraham and to His descendants forever.

Glory to the Father and to the Son and to the Holy Spirit. As it was in the beginning, is now, and forever, and for generations of generations. Amen.

Choir

Soprano Gillian Brinston Bernice Gartner Jessica Heine Karen Nell

Megan Hall Tanis Taylor Suzanne Abele

Alto

Erin Henry
Ruth Brodersen
Toscha Turner
Alexis Warren
Laryssa Whittaker
Joanne Willsher
Jennie Wood

Tamara Guillaume

Tenor

Curtis Dueck
CD Saint
Eugene Lee
Doug Laver
Durrell Bowman
Dwayne Kunitz
Ondrej Goliás

Bass

Darryl Neville
Brendan Lord
Vaughn Roste
David Wilson
Corey Haberstock
Bruce Cable
Ryan Sigurdson
Luke Ertman

Additional choral singers for Schütz

Alto

Rachel Stefan
Guylaine Lefebvre-Maunder

Bass

Mark Cahoon Sam Hudson Rob Curtis Tenor

Troy Lamoureaux Jordan Van Biert Jay Summach

The Schütz Festival Chamber Ensemble

Elly McHan, violin 1
Melissa Hemsworth, violin 2
Jim Chilton, alto trombone
Alden Lowrey, tenor trombone
Ted Huck, bass trombone
Martin Kloppers, cello
Toscha Turner, bass
Robert Zylstra, harpsichord
Jerrold Eilander, organ

Rehearsal Accompanist

Rachel Stefan

In Recital

Heather Haug, soprano

assisted by **Donna Noton, piano**

Saturday, April 5, 2003 at 5:00 pm





Program

Dir, dir, Jehova, will ich singen
Kommt, Seelen, dieser Tag
Gott, wie groB ist deine Gute
Jesus, unser Trost und Leben

Johann Sebastian Bach (1685-1750)

Oh, had I Jubal's Lyre George Frideric Handel

(1685-1759)

Hark! the Ech'ing Air

Henry Purcell

(1659-1695)

Sonntag Johannes Brahms

Vergebliches Ständchen (1833- 1897)

Die Mainacht

Intermission

Fair Robin I Love (Tartuffe)

Kirke Mechem

Mai Gabriel Faure Claire de lune (1845- 1924)

O can ye sew cushions? (Folk Song)

The Salley Gardens

Sweet Polly Oliver

Arr. Benjamin Britten

(1913- 1976)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Haug.

Translations

Dir, dir, Jehova, will ich singen (To thee Jehova, I will sing)

To thee Jehova, I will sing now, For where is to be found a God like thee? To thee I will my anthems offer,

Ah, for this give my spirit s strength to me, To do this in the name of Jesus Christ, So that it may through him thy favor win.

O lend me, Highest, this great kindness And surely will my singing be well done; And fair resound will then my anthem,

As I adore thee with my soul and truth;
So let thy spirit lift my heart to thee,
That I the psalms may sing with choirs above.

Text by Bartholomaus Crasselius

Kommt, Seelen, dieser Tag (Come souls this day)

Come souls, on this day we must be holy and sing Profess God s great deeds with newly awakened tongues! Today the Holy Ghost has equipped many heroes. So pray that he also will hear our hearts.

Whom God s spirit animates,
Whom God s word stirs,
Whom are nurtured by God s pious grace
Join us in singing and praising God s faithfulness
This we celebrate anew every morning.

Text by Valentin Ernst Loscher

Gott, wie Groß ist deine Güte (God, how great is your goodness)

God, how great is your goodness, my heart tastes its sweetness

Ah, how it refreshes my spirit, when pain and death frighten me.

When something bothers me, when my sin weigh heavily upon me

You love saves me and your eyes look upon me with forgiveness.

I stand with confidence for you against Hell.

Therefore I ask for your goodness, your grace and eternal faithfulness,

O my father, protect me that I shall not be forsaken. Strengthen me with your spirit when I am full of sorrow, but above all.

Strengthen my faith, allow me to taste the fruit of your promises,

And take me to heaven when it is time.

Text by Georg Christian Schemelli

Jesu, unser Trost und Leben (Jesus our comfort and life)

Jesus our comfort and life, who suffered death but overcame it with might.

He escaped the bonds of death and the victorious sovereign arose. Hallelujah!

All the world is rejuvenated and renewed and now rejoices.

Everybody wears robes of rejoicing, the sea quivers with joy.

Mountains and valleys far and wide resound in one voice, Hallelujah!

Text by Ernst Christoph Homburg

Sonntag (Sunday)

So it is by now a whole long week
That I have not seen my sweet love;
I saw her on a Sunday
As she stood before her door,
The thousand fold lovely maiden,
The thousand fold lovely darling.
Would to God that I was with her today.
Then for a whole long week
My joy would not end.
I saw her on a Sunday
As she went to church.

Would to God that I was with her today!

Folk Text

Translation by Edith Braun and Waldo Lyman

Vergebliches Standchen (A futile Serenade)

(He) Good evening, my Sweetheart, Good evening, my child, Love brings me to you,

Oh, open the door for me!
(She) My door is locked,
I won t let you in.
Mother gives good advice,
If you should come in,
T would all be over with me!

(He) So cold is the night, So icy the wind, That my heart freezes, And my love will be extinguished; Open for me, my child!

(She) If your love dies,
Let it perish!
Let it perish, never mind;
Go home to bed, to sleep,
Good night, my lad,
Good night, Good night, my lad!
Folk Text

Die Mainacht (The May night)

When the silvery moon beams through the shrubs, And over the lawn scatters its slumbering light, And the nightingale sings, I walk sadly through the woods.

Shrouded by foliage, a pair of doves Coo their delight to me; But I turn away seeking darker shadows, And a lonely tear flows.

When, oh smiling image, that like dawn
Shines upon my soul, when shall I find you on earth?
And the lonely tear flows trembling,
Burning down my cheek.

Text by Holty
Translation by Edith Braun and Waldo Lyman

Translation by Edith Braun and Waldo Lyman

Mai (May)

Since May in full flower in the meadows is calling us,
Come; do not weary of mingling your soul
With the countryside, the woods, the charming shadows,
The wide patches of moonlight by the shore of the
sleeping billows,
The patch that ends where the road begins,
And the air and the spring and the immense horizon,
The horizon that this world attaches, humble and joyful,
Like a lip to the bottom of the sky s dress.
Come, and may the gaze of the chaste stars
Which falls upon the earth through so many veils,
May the tree, penetrated with scents and songs,
May the blazing breath of noon in the fields,
And the shadow and sun, water and greenery,
And the radiance of all nature
Make, like a double flower,
Beauty blossom on your forehead and love in your heart!
Poem by Victor Hugo
Translation by Perry Gethner

Claire de lune (Moonlight)

Your soul is a select landscape
That is being charmed by maskers and bergamasks,
Playing the lute and dancing and almost
Sad under their whimsical disguises.
Although singing in a minor key
Of conquering love and seasonable life,
They do not seem to believe in their happiness
And their song mingles with the moonlight,
In the calm, sad and beautiful moonlight,
That makes the birds dream in the trees
And the fountains sob with rapture,
The big slender fountains amidst the marble statues.

Poem by Paul Verlaine
Translations by Perry Gethner

Concert Band

William H Street, Director
Randy Witte, Assistant Conductor

Sunday, April 6, 2003 at 3:00 pm



Gonvocation Arts Building Hall University of Alberta

Program

Overture to "Candide" (1955)

Leonard Bernstein (1918-1990)

The Courtly Dances (1954)

March

Coronto .

Pavane

Morris Dance

Galliard

Lavolta

Benjamin Britten

(1894-1981) Arr. Jan Bach

Irish Tune from County Derry

Percy Aldridge Grainger

(1882-1961)

Randy Witte, conductor

Fantasia (1973)

Gordon Jacob (1895-1984)

Intermission

March from Symphonic Metamorphosis on
Thomas of Carl Maria von Wohar (1943)

Themes of Carl Maria von Weber (1943)

Paul Hindemith (1895-1963)

John Gay Suite (1972)

Intrada

Romanza

Intermezzo

Finale

Buxton Orr (1924-1997)

Brass Quintet, Op. 5, No. 1 (1911) Adagio ma non troppo Victor Ewald (1860-1935)

Kyle Townend and Norman Stein, trumpet Kathleen Groenewegen, horn Todd Carson, trombone Devin Cook, tuba

Old Home Days (Suite for Band) (1954)

Charles Ives

1. Waltz

(1874-1954)

2a. The Opera House

Arr. Elkus1979

b. Old Home Days

3. The Collection

4. Slow March

5. London Bridge is Fallen Down!

Randy Witte, conductor

"The Gum-Suckers" March (1942)

Percy Aldridge Grainger (1882-1961)

University of Alberta Concert Band William H Street, Director Randy Witte, Assistant Conductor

Oboe I

Doug Montgomery

Oboe II

Graeme Armstrong

Piccolo

Jennifer Taylor

Flute I

Joy Wang Morgan Lavigne Donna Reimchen Jenny Morrison

Flute II

Sara Glassman Aura Giles Kristan Morin Blaine Thompson Lisa Slutsken

Eb Clarinet

Lyndsey Cohen

Clarinet I

Graham Steel Mary Jackson

Clarinet II

Massa Abe Philip Stein Courtney Welwood

Clarinet III

Suzie Iskew Chantel Bunnell Paul Neufeldt Cindy Blois

Bass Clarinet

Lyndsey Cohen Suzie Iskew Bassoon I

Mike Paradis

Alto Saxophone I Kyle Swenson

Alto Saxophone II

Megan Teha

Tenor Saxophone

Gillian McLean Brendan Tonn

Baritone Saxophone

Lindsey Karas

Horn I

Paula Sampson

Horn II

Frank Dunnigan

Horn III

Kathleen Groenewegen

Horn IV

Marshall Tindall

Cornet I

Michelle Paradis

Janita Burgess

Cornet II

Liam Stewart

Adam Jocksch

Cornet III

Marc Turcotte Greg Hutchinson Trumpet I

Kyle Townend Cassy Lawson

Trumpet II

Norman Stein Jennifer Eggert

Euphonium

Daniella Rubeling Deana Hall

Radelle Blum

Trombone I

Todd Carson Megan Karius

Trombone II

Nathan Taylor

Trombone III
Eric Coulthard

Tuba

Devin Cook Erik Jacobs

Roberta Koelmans

Percussion

Melissa Ma Alvin Law Allison Kwan

Steven Peters

Piano

Allison Kwan

Lecture Recital

Janna Olson, piano

Candidate for the Master of Music degree in Applied Music (Keyboard) with

Leanne Regehr, piano

Rediscovering D-E Inghelbrecht's *La Nursery*: Pedagogical Benefits for the Developing Pianist

Sunday, April 6, 2003 at 3:00 pm

Studio 27 Fine Arts Building



"Knowing music and knowing how to serve it is something altogether diffent." 1

Introduction

- I. The Life and Music of Désiré-Emile Inghelbrecht
- II La Nursery
 - A. Materials
 - B. Pedagogical Intent
 - C. Benefits of Ensemble

Brief Interval (7 minutes)

¹D E Inghelbrecht, *Conductor's World*, trans. S Malcolm Kirk and G Prerauer (Westport, Conn. Hyperion Press, 1953), 1.

Performance

Selections from

La Nursery

Désiré-Emile Inghelbrecht

Le petit bossu (The Small Hunchback)

(1880-1965)

Derriere chez mon Père, un oiseau chantait

(Behind my Father's House a Bird Sings)

Le petit homme gris (The Small Gray Man)

Biguette

Mon âne (My Donkey)

Le p'tit marchand d'allumettes (The Small Merchant of Matches)

Dansez Bamboula (Bamboula's Dance)

A ma main droite, j'ai un rosier (On my Right Hand, I have a Rose Bush)

La bonne aventure (The Good Adventure)

Am-Stram-Gram (Rhyme of Nonsense Syllables)

Une poule sur un mur (A Hen on a Wall)

J'ai descendu dans mon jardin (I went down to my Garden)

Eglogue (Pastorale)

Le p'tit Christophe (The Small Christopher)

Une souris verte (A Green Mouse)

Petit Papa (Little Papa)

Arlequin Marie sa Fille (Harlequin Marries His Girl)

Bon Voyage, Monsieur Dumollet (Good Voyage,

Mister Dumollet)

Sur le Pont D'Avignon (On the Bridge of Avignon)

La Bergerie (The Shepherd's Abode or House)

This recital is presented in partial fulfilment of the requirements of the Master of Music degree for Ms Olson.

Ms Olson is a recipient of a Beryl Barns Memorial Award (Graduate) and Province of Alberta Graduate Scholarship.

Upcoming Events

April

6 Sunday, 8:00 pm

The University Symphony Orchestra Tanya Prochazka, Conductor

Program will feature Brahms Piano Concerto No. 1 with soloist Ruston Vuori, piano Bartok Concerto for Orchestra

7 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring students from the Department of Music Free admission

7 Monday, 8:00 pm Student Composers Concert

A concert of new works for string quartet by composition students at the University of Alberta Studio 27, Fine Arts Building 2-7 Free admission

7 Monday, 7:30 pm Grant MacEwan College and University of Alberta Jazz Bands Raymond Baril and Tom Dust, Directors. Salute to the Bands A Tribute to the Great Swing Bands of the 1930s and 1940s featuring works by Ellington, Shaw, Goodman, Miller and others. John L Haar Theatre, Centre for the Arts, Grant MacEwan College Admission: \$10/adult, \$8/student/senior For tickets and concert information, please call 497-4436

9 Wednesday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring students
from the Department of Music
Free admission

13 Sunday, 2:00 pm Master of Music Recital Sonja Eagles, soprano Program will feature works by JSBach, Vivaldi, Wolf and Copland Free admission

13 Sunday, 2:00 - 6:00 pm Composition Masterclass with Distinguished Visitor Marc Couroux Studio 27, Fine Arts Building 2-7 Free admission

14 Monday, 10:00 am - 1:00 pm Piano and Composition Masterclass with Distinguished Visitor Marc Couroux Studio 27, Fine Arts Building 2-7 Free admission

14 Monday, 3:00 - 4:30 pm
Lecture
"What is the role of the composer in society today?; Artistic activism in wartime"
with Distinguished Visitor
Marc Couroux
Free admission

15 Tuesday, 8:00 pm

Exploded Recital

Marc Couroux, piano

Distinguished Visitor

Works by Bashaw, Brégent, Couroux,

Godin, Ristic



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change

without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes

to our schedule).

Sonya T Eagles, soprano

Candidate for the Master of Music degree in Voice

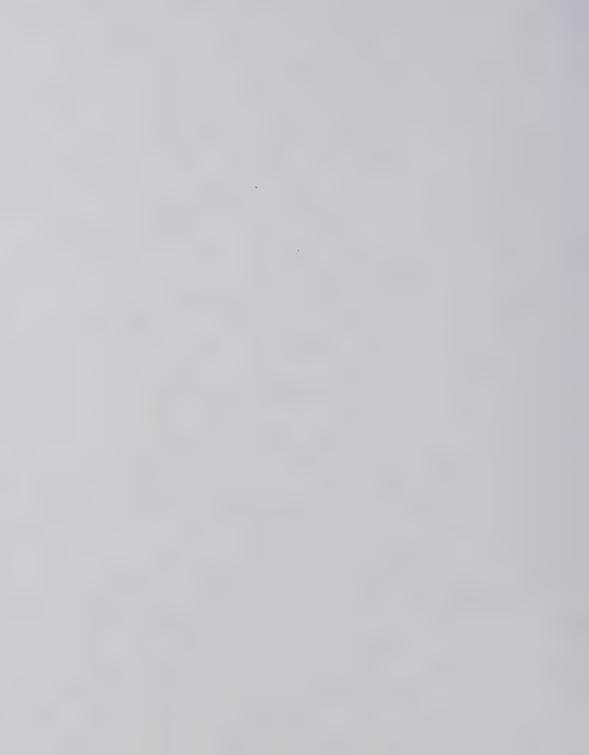
assisted by

Janna Olson, piano John Brough, harpsichord Neda Yamach and Elly McHan, violin Andrea Kipp, viola David Eggert, cello

Sunday, April 13, 2003 at 2:00 pm







Program

From Schweigt stille, plaudert nicht, BWV 211 "Kaffeekantate" (1732) Heute noch, lieber Vater, tut es doch

Johann Sebastian Bach (1685-1750)

Nulla in mundo pax sincera

Mottetto per soprano, due violini, viola e basso RV 630

I. Nulla in mundo pax sincera

II. Blando colore

III. Spirat anguis

IV. Alleluia

John Brough, harpsichord
Neda Yamach and Elly McHan, violin
Andrea Kipp, viola
David Eggert, cello

Vocalise

Andre Previn (b. 1929)

David Eggert, cello Janna Olson, piano

Intermission

From Italienisches Liederbuch (complete 30 April 1896)

Hugo Wolf (1860-1903)

- 1. Nun lass uns Frieden schliessen
- 2. Nein, junger Herr
- 3. Ihr jungen Leute, die ihr zieht ins Feld
- 4. Wir haben beide lange Zeit geschwiegen
- 6. Ich esse nun mein Brot nicht trocken mehr

Antonio Vivaldi (1678-1741) From Twelve Poems by Emily Dickinson (1951)

- 3. Why do they shut me out of Heaven?
- 5. Heart, we will forget him
- 9. I felt a funeral in my brain
- 10. I've heard an organ talk sometimes
- 11. Going to Heaven!
- 1. The Chariot

From *One Touch of Venus*I'm A Stranger Here Myself

Janna Olson, piano

Aaron Copland (1900-1990)

Kurt Weill (1900-1950)

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Eagles.

Ms Eagles is a recipient of a Beryl Barns Memorial Award (Graduate).

Reception to follow in the Arts Lounge.

Texts and Translations

Heute noch, lieber Vater, tut es doch/Today even, dear Father, see to it

Today even, dear father, see to it! Oh, a husband! Really, that suits me splendidly! If it could only happen soon that at last, before I go to bed, instead of coffee I were to get a proper lover!

Nulla in mundo pax sincere/There is no true peace in the world

T.

There is no true peace in the world without bitterness; in you, sweet Jesus, it is pure and rightful.

Amoungst anguish and torment lives the contented soul, its only hope, chaste love.

H.

The world beguiles our eyes with alluring colours and consumes our hearts with hidden wounds. When it laughs, let us flee from it; when it pursues us, flaunting its delights, let us shun it; for by carefree conduct and amusements, it would overcome us.

III.

The serpent slithers through flowers, and whilst it shows the beauty of its colours it conceals its venom.

The serpent slithers, but it conceals its venom.

But he who is dumbstruck and insane with love, will often lick it as if it were honey.

IV. Alleluia.

Translation by DECCA

From Italienisches Liederbuch

Nun lass uns Frieden schliessen/Now let us make peace, my dearest love

Now let us make peace, dearest love; we have quarrelled far too long.

If you refuse, I will surrender to you: how could we make war to the death?

Kings and princes make peace, should not lovers crave it?

Princes and soldiers make peace, should two lovers fail to do likewise?

Do you think what such great lords manage could not be done by two contented hearts?

Nein, junger Herr/No, young sir

Oh no, young sir, this just won't do: you will have to behave better than that. You think me good enough for a workaday sweetheart, do you?
But on holidays you look for something better.
Oh, no, young sir; if you carry on like that your workaday sweetheart will give you notice.

Ihr jungen Leute, die ihr zieht ins Feld/You young men going off to war

You young men going off to war - take care of my sweetheart!
See that he is brave under fire; he has never seen battle before.
Don't let him sleep in the open; he is so delicate, and might take harm.
Don't let him sleep out of doors - it would be the end of him, he's not used to it.

Wir haben beide lange Zeit geschwiegen/For a long time we have both been silent

For a long time we have both been silent - and suddenly we found our speech again.
God's angels flew down and brought back peace after war.
God's angel's flew down and peace entered with them.
The angels of love came in the night and brought peace to my breast.

Ich esse nun mein Brot nicht trocken mehr/I no longer eat my bread dry

I no longer eat my bread dry, there is a thorn in my flesh.
In vain do I look right and left, and find no one to love me.
If there were only a little old man who loved and honoured me a little! I mean an upstanding worthy old man of about my age.
I mean to be quite frank, a little old man of about fourteen.

Translations by S.S. Prawer from "The Penguin Book of Lieder" 1964

From *Twelve Poems* by Emily Dickinson 3.
Why do they shut me out of Heaven?
Did I sing too loud?
But I can sing a little minor,
Timid as a bird.

Wouldn't the angels try me Just once more? Just see if I troubled them --But don't shut the door!

Oh, if I were the gentlemen In the white robes, And they were the little hand that knocked --Could I forbid?

Heart, we will forget him!You and I, to-night!You may forget the warmth he gave,I will forget the light.

When you have done, pray tell me, That I my thoughts may dim; Haste! lest while you're lagging, I may remember him! I felt a funeral in my brain,
 And mourners, to and fro,

 Kept treading, treading, till it seemed
 That sense was breaking through.

And when they all were seated,
A service like a drum
Kept beating, beating, till I thought
My mind was going numb.

And then I heard them lift a box,
And creak across my soul
With those same boots of lead, again.
Then space began to toll

As all the heavens were a bell,
And Being but an ear,
And I and silence some strange race,
wrecked, solitary, here.

I've heard an organ talk sometimes
 In a cathedral aisle
 And understood no word it said,
 Yet held my breath the while

And risen up and gone away
A more Bernardine girl,
Yet knew not what was done to me
In that old hallowed aisle.

11.

Going to heaven!
I don't know when,
Pray do not ask me how, -Indeed, I'm too astonished
To think of answering you!
Going to heaven! -How dim it sounds!
And yet it will be done
As sure as flocks go home at night
Unto the shepherd's arm!

Perhaps you're going too!
Who knows?
If you should get there first,
Save just a little place for me
Close to the two I lost!
The smallest "robe" will fit me,
And just a bit of "crown";
For you know we do not mind our dress
When we are going home.

I'm glad I don't believe it,
For it would stop my breath,
And I'd like to look a little more
At such a curious earth!
I am glad they did believe it
Whom I have never found
Since the mighty autumn afternoon
I left them in the ground.

12. The Chariot
Because I could not stop for Death,
He kindly stopped for me;
The carriage held but just ourselves
And Immortality.

We slowly drove, he knew no haste, And I had put away My labor, and my leisure too, For his civility.

We pased the school where children played Their lessons scarcely done; We passed the field of gazing grain, We passed the setting sun.

We paused before a house that seemed A swelling of the ground; The roof was scarcely visible, The cornice but a mound.

Since then 'tis centuries; but each Feels shorter than the day I first surmised the horses' heads Were toward eternity.

Upcoming Events:

April

14 Monday, 3:00 - 4:30 pm

Lecture

"What is the role of the composer

in society today?; Artistic activism

in wartime"

with Distinguished Visitor

Marc Couroux

Free admission

15 Tuesday, 8:00 pm

Exploded Recital

Marc Couroux, piano

Distinguished Visitor

Works by Bashaw, Brégent, Couroux, Godin, Ristic

16 Wednesday, 3:00 - 4:00 pm

Video Presentation Rockford

by Marc Couroux

Distinguished Visitor

Studio 27, Fine Arts Building 2-7

Free admission

17 Thursday, 10:00 am - 1:00 pm

Piano and Composition Masterclass

with Distinguished Visitor

Marc Couroux.

Studio 27, Fine Arts Building 2-7

Free admission

17 Thursday, 3:00 - 4:30 pm

Lecture

"On the expansion of concert ritual and the development of a new performative ethic"

with Distinguished Visitor Marc Couroux

Free admission

29 Tuesday, 8:00 pm Doctor of Music Recital Bianca Baciu, piano Chamber Music Free admission

May

14 Wednesday, 8:00 pm Doctor of Music Recital

Magdalena Adamek, piano

Free admission

24 Saturday, 8:00 pm

Frank Ho, violin

Alexandra Munn, piano

Works by Schubert, Falla

and Wieniawski

Admission: \$10/student/senior, \$15/adult



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

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Arts Building Convocation University of Alberta

In Recital

Ruston Vuori, piano

Monday, April 14, 2003 at 5:00 pm

Piano Sonata No. 21 in B-Flat Major,

D. 960 (1828)

Molto moderato

Andante sostenuto

Scherzo: Allegro vivace con delicatezza

Allegro ma non troppo

Franz Schubert (1797-1828)

Intermission

Fom the **Well-Tempered Clavier**, Book I Prelude and Fugue No. 15 in G Major (1722)

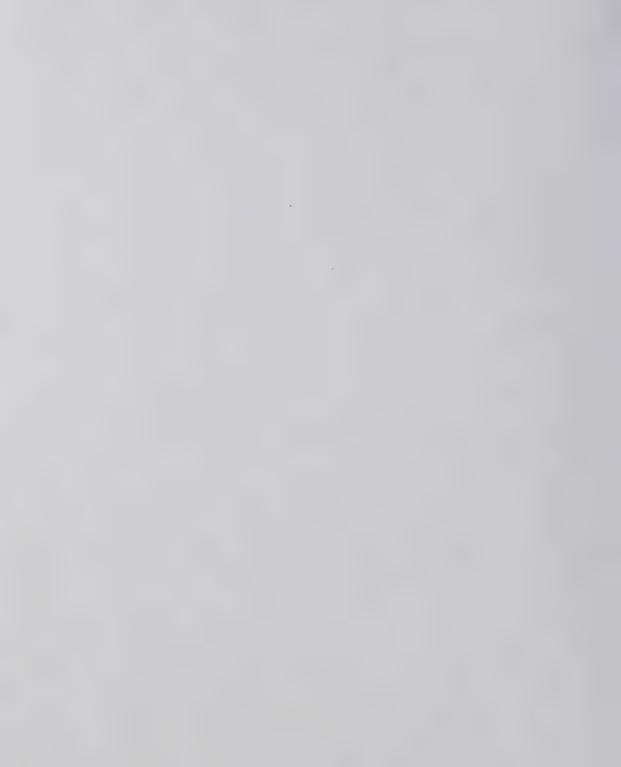
Piano Sonata No. 7, Op. 83 (1939-42) Andante caloroso

Ballade No. 4 in F Minor, Op. 52 (1842)

Johann Sebastian Bach (1685-1750)

Sergei Prokofiev (1891-1953)

Frédéric Chopin (1810-1849)





Studio 27 Fine Arts Building

In Recital

Stephanie Kwan, piano

Monday, April 14, 2003 at 8:00 pm

Sonata No. 20 in A Major, D. 959 (1828)

Allegro

Andantino

Scherzo: Allegro vivace

Allegretto

Barcarolle in F Sharp, Op. 60 (1845-46)

Frédéric Chopin

Franz Schubert

(1797-1828)

(1810-1849)

Intermission

From *Préludes* (1928-29)

VIII. Un reflet dans le vent

Olivier Messiaen (1908-1992)

4 Nenies (Dirges), Op. 9A (1910)

Adagio

Andante

Poco lento

Assai andante

(1881-1945)

Béla Bartók

Dance Suite, BB 86b (1923)

Moderato

Allegro molto

Allegro vivace

Molto tranquillo

Comodo

Finale: Allegro

Béla Bartók

This recital is presented in partial fulfilment of the requirement for the Bachelor of Music degree for Ms Kwan.

Ms Kwan is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Peace River Pioneer Memorial Scholarship.







Alden Lowrey, trombone

assisted by

Judy Loewen, piano and organ

Monday, April 14, 2003 at 8:00 pm

Fliess o heisser Tränenbach from Die Verurteilte Jesus (ca. 1755)

Johann Ernst Eberlin

(1702-1762)

With guest Megan Hall, soprano

Ballade (1940)

Frank Martin (1890-1974)

Sonata Vox Gabrieli (1975)

Stjepan Sulek (1914-1986)

Intermission

Concerto for Trombone (1924)

I. Moderato assai ma molto maestoso

Launy Grøndahl (1886-1960)

II. Quasi una Leggenda

III. Finale

Basta (1982)

Folke Rabe (b. 1935)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Lowrey.

Mr Lowrey is a recipient of the Diana Bacon Scholarship.

There will be a reception in the Arts Lounge.

Texts and Translations

From Die Verurteilte Jesus Fliess o heisser Tränenbach Fliess o heisser Tränenbach! Schick o Herz ein banges Ach! Man zerfleischt dein höchstes Gut, Wein, o Aug, ja weine Blut.

Diese Geiseln und die Sünden, die mein falsches Herz getan, So viel Fesseln als ihn binden. So viel sieh ich Laster an. Oh stream of tears flow hot!

Oh stream of tears flow hot!
Oh heart send forth a burdened sigh!
Humanity carries the greatest good,
Weep, dear eyes, yes, weep tears like drops of blood.

The many sins
Which this accused heart has done,
The many fetters by which this heart is bound.
These many vices that I see.



A Concert of New



Electroacoustic Compositions

Wednesday, April 16, 2003

12:00 noon

Fine Arts Building Studio 27

Department of Music



A Concert of New Electroacoustic Compositions Wednesday, April 16, 2003 12:00 noon Fine Arts Building Studio 27



Alden Lowrey Essay No. 1	(4:12)
Owen McDonnell Playn	(5:21)
Alfredo Mendoza Crepoc-Anipoc	(4:32)
Paul Joosse Roger's Magic Trolley	(4:20)



Marc Turcotte Rain, Train, and Violins	(4:25)
Esther Nam Theme and Variations on Itsie Bitsie Spider	(6:50)
Eric Cheng Do Not Open, Do Not Enter	(4:48)



Lindsey Sikora, mezzo-soprano

assisted by Sylvia Shadick Taylor, piano

Wednesday, April 16, 2003 at 7:00 pm

Studio 27 Fine Arts Building





Program

Laudamus te from "Mass in C Minor" (1782)

Wolfgang Amadeus Mozart

(1756-1791)

Ombra mai fu from "Serse" (1737)

George Frideric Handel (1685 - 1759)

Abendempfindung (1787)

Wolfgang Amadeus Mozart

(1756-1791)

Ganymed (1817)

Franz Schubert (1797-1828)

Von ewiger Liebe (1864)

Johannes Brahms

(1833-1897)

Faites-lui mes aveux from "Faust" (1859)

Charles Gounod (1818 - 1893)

Intermission

Airs Chantés (1927-8)

Francis Poulenc

Air Romantique

Air Champêtre

Air Grave Air Vif

(1899-1963)

The Daisies (1927)

With Rue My Heart Is Laden (1928)

Bessie Bobtail(1934)

A Nun Takes the Veil (1937)

The Secrets of the Old (1938)

Sure on this Shining Night(1938)

Samuel Barber (1910-1981)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Sikora.

Ms Sikora is a recipient of a Beryl Barns Memorial Award (Undergraduate), a Richard Eaton Singers Scholarship in Voice, a Bessie Brooks Winspear Scholarship, a Vienna Opera Ball Society Scholarship and a Universiade '83 Scholarship.

Translations

Laudamus te

We sing praises to thee, We glorify thee, We adore thee, We bless thee.

Ombra mai fu/Thy Blossoms Fair

Clad in verdure green thy branches
As once more, friend, I greet thee, my fate now thou shalt read me.
Thunder, lightning, brooding tempest, come not here to

disturb thy peaceful

shadows.

The north's savage cruelties
Long may they spare thee!
Thy blossoms fair,
Shedding rare radiance,
Wafting soft fragrance,
Perfume the air.

Trans. Mrs. O.B. Boise

Abendempfindung/Evening Thoughts

It is evening, the sun has disappeared And the moon beams silver rays. Thus vanish life's fairest hours, Flying by as in a dance. Life's bright scenes are all soon over, And the final curtain falls. Our revels now are ended, and friendly tears Already flow over our grave. Soon perhaps, like a gentle west wind, Over me will pass A quiet sense of life's journeys end, And I will fly to the realms of peace. Should you then mourn at my grave, Grieving to see my ashes, Then, my friends, I will appear to you And breathe of heaven. Send me a little tear And pluck a violet from my grave, And with your soulful glance Look gently down on me. Dedicate a tear to me, and oh! Only do not be ashamed to shed it.

It will be the finest pearl in my crown.

Trans. Joachim Heinrich Campe

Ganymed

How in the morning radiance you glow around me, spring, beloved! With the thousandfold joy of love. my heart is enveloped by the blissful sensation of your eternal warmth, o, infinite beauty! That I might clasp you in my arms! Ah, on your bosom I lie, languishing, and your flowers, your grass press against my heart. You cool the burning thirst of my bosom, lovely morning breeze! While the nightingale calls to me tenderly from the misty vale. I come, I come, whither, ah! whither? Upwards, upwards I am driven! The clouds float downwards: the clouds bend down towards my yearning love. To me, to me! In your lap upwards! Embracing and embraced, upwards to thy bosom, all-loving father! Johann Wolfgang von Goethe

Von ewiger Liebe/Love Is Forever Dark, how dark in wood and field It is already evening, now the world is silent. There is no light, not even smoke, And even the lark is silent. Out of the village comes a lad, Escorting his beloved home, By the willowbushes, They talk a great deal about various things: If it saddens you and you suffer disgrace, If you suffer disgrace from others because of me, Let us break our love quickly, How fast was our earlier time together. Sheathed with rain and with wind, How fast was our earlier time together. The maiden says: Do not break apart our love! Steel is strong and so is iron, But our love is stronger than both. Iron and steel, man forges, But who can change our love? Iron and steel, one can melt,

But our love must exist forever!

Faites-lui mes aveux/Gentle Flow'rs in the Dew

Gentle flow'rs in the dew. Bear love from me! Tell her no flow'r is rarer, Tell her that she is fairer, Dearer to me than all, Though fair you be! Gentle flow'rs in the dew, Bear sighs from me! Tell my passion so tender. Tell her I will defend her. E'en my life will surrender, Her knight to be! 'Tis withered! Alas! That dark stranger foretold me what my fate must be! Never to touch a single flower, but it must decay! Suppose I dip my hand in holy water! 'Tis here, when day is o'er, that she prays! Marguerite! Yes, now I will try! And this moment! Can it be withered? No! Thou fiend! Thy pow'r is gone! Gentle flowers, lie there,

And speak for me.
Say how weary my waiting,
How my heart is beating,
While to Her in the air I bend my knee.
Gentle flowers, lie there
And speak for me!
If my love should alarm her,
May the flowers to charm her
Meet her lip to release

A tender kiss!

Trans. H.T. Chorley and Dr. Theodore Baker

Air Romantique/Romantic Song

The countryside I wandered,
Tho' storm and wind defied me.
The clouds hung low above,
In morning light so wan;
A raven, black as night,
Took as tho' to guide me,
And thro' the pools of driven rain
I stumbled on.
The distant lightning played
And flashed in splendour fleeting,
Bitter the wind that blew,
To cry of sorrow stirred;
Yet was my heart
for some vague terror loudly beating,

Air Romantique/Romantic Song (cont'd)

and stronger than the storm, which passed as tho' unheard. Autumn, with jealous hand, Her part in nature playing, Gathered the golden leaves From ash and maple tree, Yet still the bird, aloft, No weariness betraying, Forever onward flew, And gave no thought to me.

Text Jean Moreas Trans. Edward Agate

Air Champêtre/A Country Song

Lake so silent, alas!
I ever must remember how once,
To thee by friendship led,
I gazed
Into thy features,
Radiant goddess,
Half lost in the sedge,
And the moss by the shore.
If it only had lived,
The friendship I am grieving,
Oh nymph, to follow thee enslaved,
Mingle but for a while
With winds that round thee play,
And reply to thy hidden waves!

Text Jean Moreas
Trans. Edward Agate

Air Grave/Song of Grief

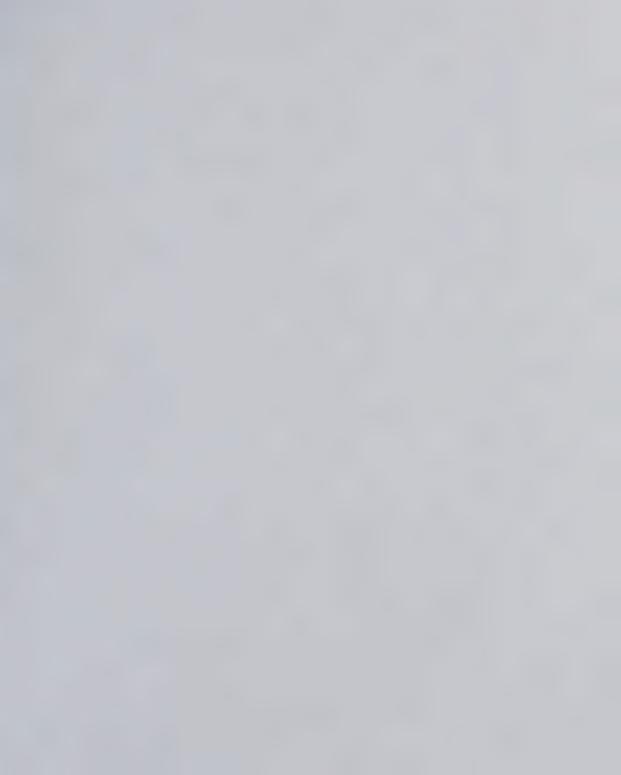
Oh! Depart from my mind, All angry thoughts of pain! Oh! Remorse, oh! Disgrace! Cruel mem'ries of old that beat about my brain, As in death-like embrace, Moss covered, winding paths, And fountains lightly flowing, Rockladen caverns, Mild song of birds and the winds, Dim shadows now growing of beast in forest wild, Oh creatures, great and small, Oh, joy of living, Spurn and reject me not, Oh nature, gladness giving, But hear me when I cry! Oh! Depart from my soul, Remorse, disgrace! Text Jean Moreas

Air Vif/Brisk Song

Trans. Edward Agate

See the orchard is white,
The countryside rejoices,
Meadow and field and grove
Are breaking into bloom,
Alas! alas! alas! alas!
Hark to the voices of winds that sigh above.
But thou, ocean serene
Never a moment shaken tho' the storms rage around,
Peerless, and greater still
If once thy sorrow waken,
Now in dreams thou art bound.

Text Jean Moreas Trans. Edward Agate



Upcoming Events

April

17 Thursday, 10:00 am - 1:00 pm Piano and Composition Masterclass with Distinguished Visitor

Marc Couroux.

Studio 27, Fine Arts Building 2-7 Free admission

17 Thursday, 3:00 - 4:30 pm
Lecture
"On the expansion of concert ritual and the development of a new performative ethic"
with Distinguished Visitor
Marc Couroux

29 Tuesday, 8:00 pm Doctor of Music Recital Bianca Baciu, piano Chamber Music Free admission

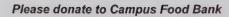
Free admission

May

14 Wednesday, 8:00 pm Doctor of Music Recital Magdalena Adamek, piano

Free admission

24 Saturday, 8:00 pm
Frank Ho, violin
Alexandra Munn, piano
Works by Schubert, Falla
and Wieniawski
Admission: \$10/student/senior, \$15





Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded

message will inform you of any changes to our schedule).

Angela Visscher, clarinet

assisted by

Roger Admiral, piano

Friday, April 18, 2003 at 5:00 pm

Grand Duo Concertant (1816)

Allegro con fuoco Andante con moto

Rondo allegro

Sonata, Op. 128

I

II Scherzo

III Lullaby

IV Rondo alla Napolitana

Intermission

Sonata (1962)

I Allegro Tristamente

II Romanza

III Allegro con Fuoco

Flight of the Bumblebee (1899)

Arranged by Harrold L. Waters

with guests.

Concerto for Clarinet (1940)

with guest: Court Laslop, percussion

Carl Maria von Weber (1786-1826)

Mario Castelnuovo-Tedesco

(1895-1968)

Francis Poulenc

(1899-1963)

Nikolay Rimsky-Korsakov

(1844-1908)

with guests: Sarah Holmstrom and Courtney Welwood, clarinet

Artie Shaw

(b. 1910)

Reception to follow in the Fine Arts Lounge.

Studio 27
Fine Arts Building







Studio 27 Fine Arts Building

In Recital

Krista Majeran, piano

Friday, April 18, 2003 at 8:00 pm

French Suite No. 4 in E-Flat Major, BWV 815 (1722)

Johann Sebastien Bach

(1685-1750)

Allemande

Courante

Sarabande

Gavotte

Minuet

Air

Gigue

Papillons, Op. 2 (1829-1831)

Robert Schumann

(1810-1856)

Nocturne No. 4 in E-Flat Major, Op. 36 (1884)

Gabriel Faure

(1845-1924)

Intermission

Sechs Moments Musicaux, Op. 94 (pub.1828)

Franz Schubert

(1808-1878)

Suite Bergamasque (1890)

Prelude

Menuet

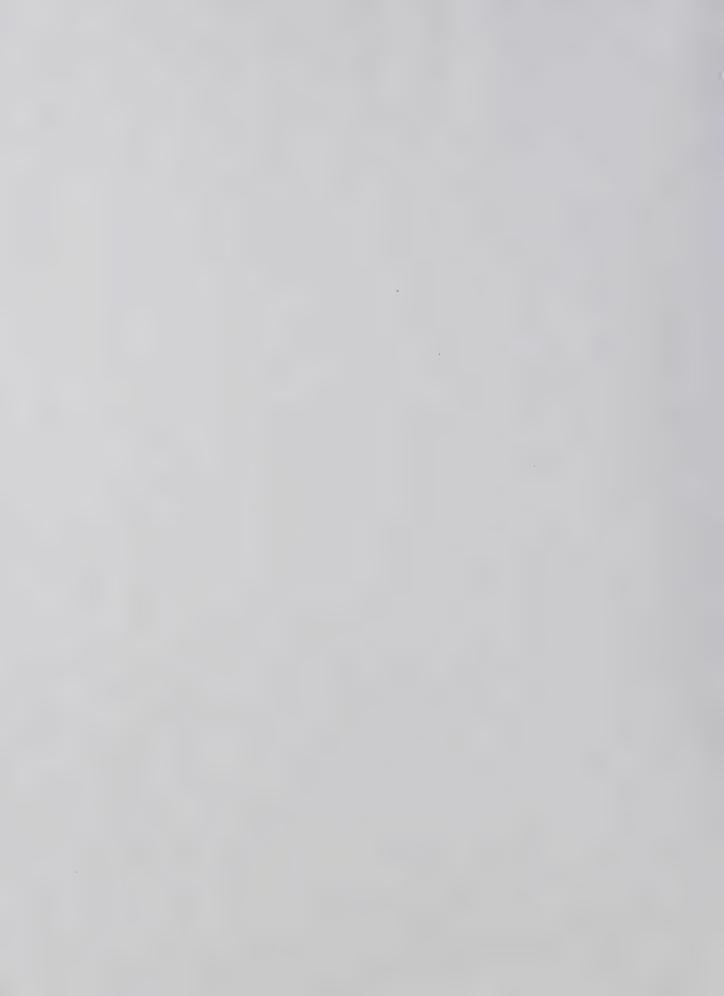
Clair de lune

Passepied

Claude Debussy (1862-1918)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Majeran.

Reception to follow in the Fine Arts Lounge.







Arts Building
University of Alberta

Nicholas Jacques, percussion

Saturday, April 19, 2003 at 4:00 pm

Cello Suite in G (1720)

Prelude

Second Rotation for Solo Marimba

From Eight Pieces for Four Timpani (1950/1966)

Saeta

Wind Sketches for Solo Marimba (1992)

Wooden Music (1980)

Marimba duet

Intermission

Ji-Uta (1969)

Rebellion (1983)

Canadien premier

trio per uno (1998/99)

Johann Sebastian Bach

(1685-1750)

Eric Sammut (b. 1968)

Elliot Carter

(b. 1908)

Keiko Abe

(b. 1937)

Rich O'Meara

Jonathan Sharek, marimba

Kikuchi Masaharu

(b. 1938)

Mathew Stepney, contra-bass Court Laslop, bass drum

Steve Rush (b. 1958)

James Chilton, trombone Rob Curtis, piano

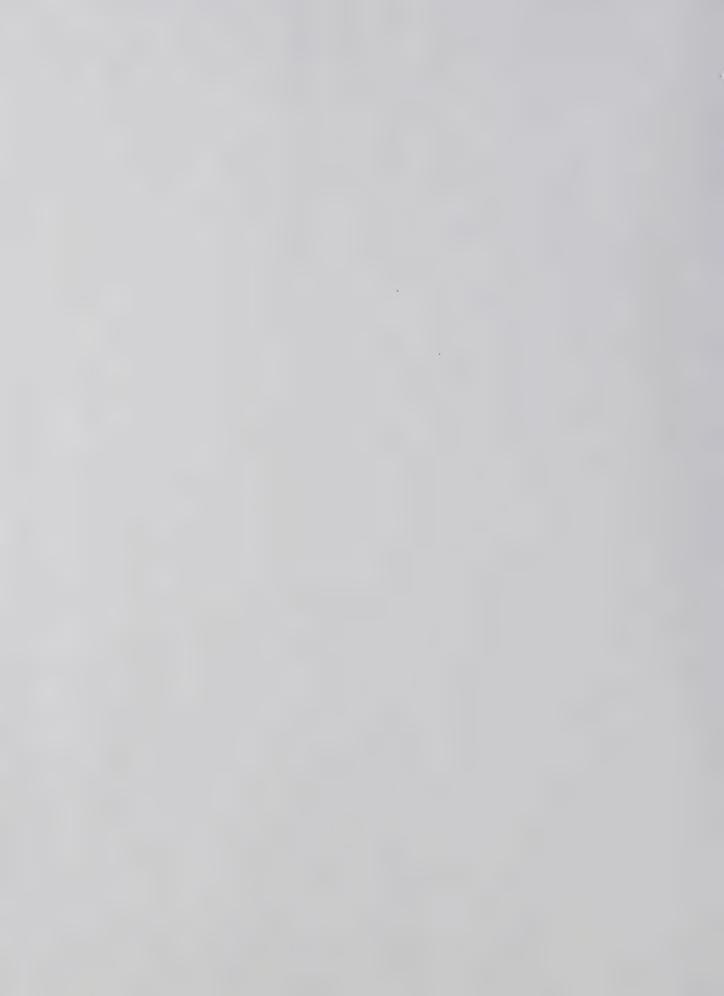
Nebojsa Jovan Zivkovic

(b. 1962)

L'Ensemble Boralé Nicholas Jacques Court Laslop Jeff Donkersgoed

This recital is presented in parital fulfilment of the requirements for the Bachelor of Music degree for Mr Jacques.

Reception to follow in the Arts Lounge.



Renna Hoang, piano

Saturday, April 19, 2003 at 7:00 pm

Vier Impromptus, Op. posth. 142, D. 935 (1827)

Franz Schubert (1797-1828)

Allegro moderato

Allegretto

Andante

Allegro scherzando

Intermission

Sonata No.3 in b minor, Op. 58 (1844)

Largo

Frédéric Chopin (1810-1849)

Images I (1905)

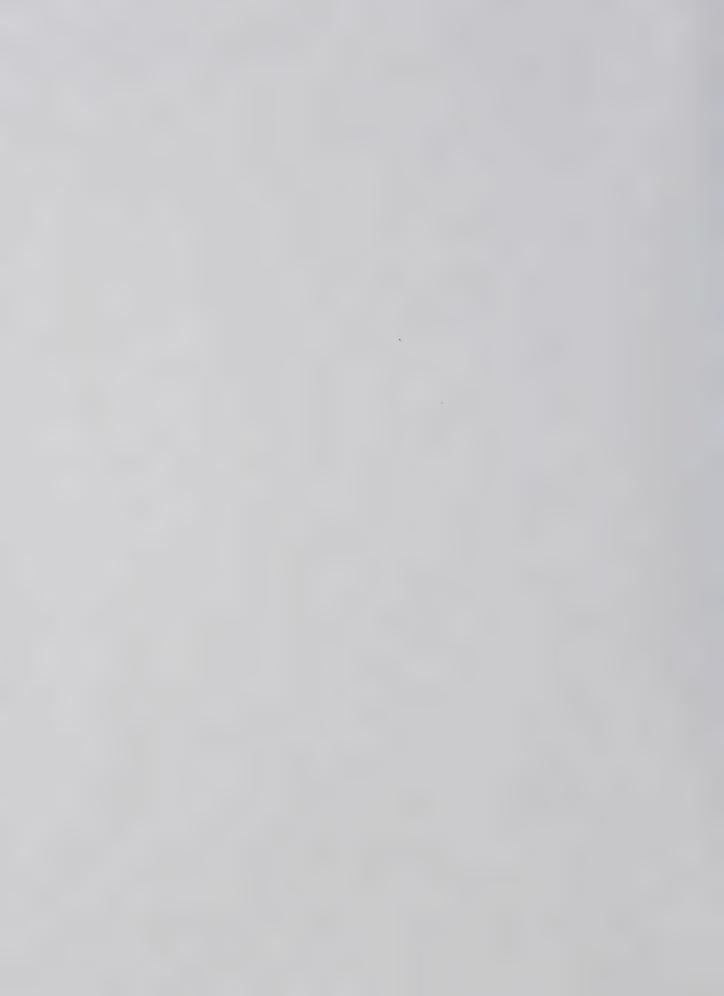
Reflets dans l'eau Hommage à Rameau

Mouvement

Claude Debussy (1862-1918)

This recital is presented in partial fulfillment of the requirement of the Bachelor of Music degree for Ms. Hoang.

Ms. Hoang is a recipient of a Beryl Barns Memorial Award (Undergraduate) and EZ Rock 104.9 FM Radio Award



In Recital

The University of Alberta Clarinet Choir

Lyndsey Cohen, Karly Hays, Ian Munro, Jamie Sootheran, Peter Sims, Angela Visscher, and Courtney Welwood

The Wind Rose Trio

Beth Levia, oboe Jeff Campbell, clarinet Matthew Howatt, bassoon

Tuesday, April 21, 2003 at 7:30 PM

Program

Clair de Lune from "Suite Bergamasque"

Claude Debussy (1862-1918) arr. Bill Holcombe

Fantasia in one movement

Paul Harvey (b. 1935)

Intermission

Diversions for Oboe, Clarinet and Bassoon (1963)

Peter Schickele (b. 1935)

I. Bath

II. Billiards

III. Bar

Variations on the theme "La ci darem la mano" from Mozart's "Don Giovanni"

Ludwig van Beethoven (1770-1827)

Scherzola (1958)

Gordon Lewin (b. 19--)

Studio 27
Fine Arts Building







In Recital



Arts Building University of Alberta

Andrea Pollock Kipp, viola

Monday, April 21, 2003 at 8:00 pm

Suit No. 4 for Cello, S. 1010, arranged for viola

Prelude

Allemande

Corrente

Sarabande

Bourree I and II

Giga

Suite Hebraique (1951)

I. Rapsodie

II. Processional

III. Affirmation

DerSchwanendreher (1935)

I. "Zwischen Berg und Tiefem Tal"

Eleni Pappa, piano

Piano Quartet No. 3 in C Minor, Op. 60 (1875)

Allegro non troppo

Scherzo

Andante

Finale

Sabrina Steed, violin Andrea Kipp, viola Simo Eng, cello Ruston Vuori, piano Johann Sebastian Bach (1685-1750)

Ernest Bloch (1880-1959)

Paul Hindemith

(1895-1903)

Johannes Brahms (1833-1897)





Arts Building Convocation University of Alberta

In Recital

Kristine Nielsen, piano

Thursday, April 24, 2003 at 8:00 pm

Thirty-two Variations on an Original Theme in C Minor (1806)

Jeux D'eau (1901)

Prelude, Op. 23, No. 4 (1903)

Intermission

Scherzo, Op. 39, No. 3 (1839)

Danzas Argentinas (1937)

I. Danza del viejo boyeroII. Danza de la moza donosa

III. Danza del gaucho matrero

Ludwig van Beethoven (1770-1827)

Maurice Ravel (1875-1937)

Sergei Rachmaninoff (1873-1943)

Frederic Chopin (1810-1849)

Alberto E Ginastera (1916-1983)



In Recital

An Afternoon of Brahms Lieder

Jorgianne Talbot, soprano

assisted by Roger Admiral, piano

Saturday, April 26, 2003 at 2:00 pm





Program

Johannes Brahms (1833-1897)

Dein Blaues Auge, Op. 59, No. 8 (1873) Wie Melodien zieht es mir, Op. 105, No. 1 (1886)

Sonntag, Op. 47, No. 3 (1868) Ständchen, Op. 106, No. 1 (1886)

O wüsst ich doch den Weg züruck, Op. 63, No. 8 (1874) Die Mainacht, Op. 43, No. 2 (1864)

Wie bist du meine Königin, Op. 32, No. 9 (1864) Wir Wandelten, Op. 96, No. 2 (1884) Von Ewiger Liebe, Op. 43, No. 1 (1864)

This recital is presented in partial fulfilment of the requirements for Music 506 for Ms Talbot.

Ms Talbot is the recipient of the Csardas Ball Society Scholarship (\$6000) to study at the Kodaly Pedagogical Institute of Music in Kecskemet, Hungary. She will be leaving September 2003.

Many thanks and much appreciation to Harold Wiens for his time and guidance.

Reception to follow in the Arts Lounge.

Translations

Dein Blaues Auge/Your Blue Eyes

Klaus Groth

Your eyes of blue remain so still, into their depths I gaze. You ask me what I wish to see? I'm gazing to be healed. I have been burnt by two ardent eyes, the hurt of it pains still: your eyes are serene as a lake, and as a lake as cool.

Wie Melodien zieht es mir/Like a Melody is Passes Klaus Groth

Like a melody it passes softly through my mind, as spring flowers it blooms and as scent floats away. But words come and seize it, bring it before the eye, and vanishes like a breath. And yet in rhyme reposes, concealed, a scent, which gently out of silent bud is summoned by a moist eye.

Sonntag/Sunday

Ludwig Uhland

So all the week I've not seen my dear love, on a Sunday I saw her standing at her door: my darling love, my darling sweet, would God, I were with her today!

So all the week I'll not cease to laugh, on a Sunday I saw her going to church: my darling love, my darling sweet, would God, I were with her today!

Ständchen/Serenade

Franz Kugler

The moon is over the mountain, so right for people in love; in the garden purls a fountain; otherwise - silence far and wide. By the wall, in shadow, there three students stand, with flute and fiddle and zither, and sing and play. The music steals softly into the loveliest lady's dreams; at her blond lover she gazes, and whispers, "Forget me not!"

O wüsst ich doch den Weg zurück/Oh, If I But Knew the Way

Klaus Groth

Oh, if I but knew the way, the sweet way back to childhood's land! Oh, why did I seek for happiness, leaving hold of my mother's hand? Oh, how I long to take rest, by all striving unaroused, and shut tight my weary eyes, softly blanketed in love. And search for nothing, watch for nothing, dream only light and gentle dreams; see not the changing of time, for a second time, a child. Oh, show me then the way, the sweet way back to childhood's land! I seek for happiness in vain, ringed around by a desolate shore!

Die Mainacht/The May Night

Ludwig Christoph Heinrich Holty
When the silver moon shines through the shrubs,
scattering its slumbering light on the grass, and the
nightingale flutes, sadly, from bush to bush, I wander.
By foliage concealed, a pair of doves coo out to me their
ecstasy; but I turn away, seek deeper shade, and a
solitary tear flows. When, O smiling image, that like
dawn irradiates my soul, shall I find you on earth? And
that solitary tear trembles the hotter down my cheek!

Wie bist du meine Königin/How Blissful, My Queen Georg Friedrich Daumer

How blissful, my queen, you are by reason of your gentle goodness! Merely smile, and spring scents waft through my soul blissfully! The glow of roses freshly blown -shall I compare it to your own? Ah, more blissful than all that blooms is your blissful bloom! Roam through desert wastes, green shade will spread around - though fearful there the heat and endless - blissfully! Let me die in your arms! In them will death itself - though death's sharpest agony rage in the breast - blissful be!

Wir Wandelten/We Wandered

Georg Friedrich Daumer

We wandered, we two, together, I so still and you so still; much I'd have given to know what your thoughts were then. What mine were - unspoken let that stay. Just this I'll say: so beautiful was all I thought, so celestially serene! In my head those thoughts chimed like tiny golden bells; as wondrously sweet and lovely is no other sound on earth.

Von Ewiger Liebe / Of Eternal Love

Josef Wenzig

Dark, how dark in wood and field! Evening it is, now silent the world. Nowhere a light still, nowhere smoke, yes, and the lark is now silent too. Out of the village comes the boy, walking his beloved home, he leads her past the willow bushes, talking much and of many things: "If you suffer shame and are troubled, suffer shame from others for my sake, let our love be ended so swiftly, so swiftly as earlier we were united; with rain depart, with wind depart, as quickly as earlier we were united." Says the maiden, the maiden says, "Our love will never end! Steel is strong, and iron is, very - even stronger is our love. Iron and steel may be forged anew - our love, who can change it? Iron and steel, they may melt - our love must endure forever!"

Translations taken from:

The Fischer-Dieskau Book of Lieder



In Recital



Arts Building University of Alberta

Beatriz Boizán, piano

Monday, April 28, 2003 at 8:00 pm

Sonata in F-Sharp Minor (1772)

Sonata in D-Flat Major (1772)

Sonata in C Major, K. V. 330 (1781-83)

Allegro Moderato Andante cantabile Allegretto

Etude, Op. 25, No.6 (1835-37)

Etude, Op. 25, No.11 (1835-37)

Jeux d'eau (1901)

Sonata No. 3 in A Minor, Op. 28 (1917)

Intermission

Evocación, from Iberia Suite Book I (1906)

Fantasía Bética (1919)

Minstrel Impressions (1936)

Suite de Danzas Criollas, Op. 15 (1956)

Antonio Soler (1729-1783)

Wolfgang Amadeus Mozart

(1756-1791)

Frederic Chopin (1810-1849)

Maurice Ravel (1875-1937)

Sergey Prokofiev

(1891-1953)

Isaac Albéniz (1860-1909)

Manuel de Falla

(1876-1946)

Heitor Villa-Lobos (1887-1959)

Alberto Ginastera (1916-1983)

Ms Boizán is a recipient of a Beryl Barns Memorial Award (Graduate) and a University of Alberta Master of Music Scholarship.



In Recital

Kym White, soprano

assisted by **Megan Miller, piano**

Thursday, May 8, 2003 at 7:00 pm

Studio 27
Fine Arts Building



Program

If Music Be the Food of Love (1695) Sweeter Than Roses (1695) Henry Purcell (1659-1695)

From Folksong Arrangements, British Isles (1943)

Arr. Benjamin Britten

5. The Trees They Grow So High

(1913-1976)

6. The Ashgrove

From Folksong Arrangements, Moore's Irish Melodies (1960)

- 6. Rich and Rare
- 9. The Last Rose of Summer

From Ballad of Baby Doe (1956)

Douglas Moore

The Silver Aria

(1893-1969)

Intermission

From Romeo et Juliette (1867)

Charles Gounod

Ah! Je veux vivre (Juliette's Waltz Song)

(1818-1893)

(1862-1918)

Proses Lyriques (1895)

Claude Debussy

- De Rêve (A Dream)
 De Grève (The Shore)
- 3. De Fleurs (Flowers)
- 4. De Soir (Evening)

Reception to follow in the Fine Arts Lounge.

Translations

Ah! Je veux vivre/Juliette's Waltz Song

Ah! I want to live in the dream which still intoxicates me on this day! Gentle flame, I keep you in my soul as a treasure!

This rapture of youth only lasts, alas, for a day.

After that comes the hour when one weeps; the heart gives way to love, and happiness flies away, never to return!

Ah! I want to live in the dream, which intoxicates me, for a long time still! Far from gloomy winter let me slumber and inhale the rose before shedding it of its petals.

Ah! Gentle flame stay in my soul as a sweet treasure for a long time still!

Proses lyriques 1. De Rêve/A Dream

The night has the tenderness of a woman,
And the old trees, under the golden moon,
Are dreaming of her who has just passed by,
Her head wreathed in pearls.
Now brokenhearted, forever brokenhearted,
They could not beckon to her . . .
They are gone, all of them,
The frail, the frenzied,
Sowing their shrill laughter on the lawn,
The enchanting caress of their fragrant hips on the light

Alas! Of all this, nothing is left

But a pale tremor . . .

breezes.

The old trees under the golden moon

Are shedding like tears their lovely leaves of gold!

No one will dedicate to them again

The glory of those golden helmets,

Now tarnished, tarnished forever:

The knights have died

On the road to the Grail!

The night has the tenderness of a woman, Hands seeming to lightly touch our souls,

De Rêve/A Dream (cont'd)

Hands so frenzied, so frail, For whom swords sang in their olden times! Strange sighs arise from under the trees: My soul is an ancient dream which embraces you!

2. De Grève/The Shore

Over the ocean falls the twilight, White unravelled silk. The waves, like small wild creatures, Chatter, like little girls coming from school, In the rustling of their dresses, Green iridescent silk! The clouds, ponderous travelers, Gather for the coming storm. A background really far too dark For this English watercolor. The waves, the little waves, Know no more where to go, For here comes now the wretched downpour, The rustling of billowing skirts, Bewitched green silk! But the moon, compassionate to all, Comes to quiet this gray conflict, And slowly caresses her little friends, Who offer themselves, like loving lips, To this warm and white kiss. Then, nothing more . . . Nothing but the tardy bells of the floating churches, Angelus of the waves, White smooth silk!

3. De Fleurs/Flowers

In the boredom, so drearily verdant, Of the greenhouse of sorrow, The flowers entwine about my heart With their evil stems. Oh! When will reappear about my head Those dear hands, so tenderly soothing? The large violet iris Maliciously despoiled your eyes By seeming to mirror them,-They that were, in the dream, the water Into which my illusions so gently descended, Enveloped in their color; And the lilies, white fountains of fragrant pistils, Have lost their pure grace, And are but poor sick objects without sun! Sun! Friend of evil flowers, Destroyer of dreams, destroyer of illusions,

3. De Fleurs/Flowers (cont'd)

Come! Come! Oh, hands of salvation!
Break the glass panes of lies,
Break the glass panes of sorcery,
My soul is dying of too much sun!
Mirages! Nevermore will joy bloom again in my eyes,
And my hands are weary of praying,
My eyes are weary of weeping!
Eternally this senseless noise
Of black petals of boredom,
Falling, drop by drop, on my head,
In the verdure of the greenhouse of sorrow!

4. De Soir/Evening

Sunday over the cities, Sunday in the hearts! Sunday with the little girls, Singing, with childish voices, Persistent tunes Or gay rounds. And only a few days left for them! On Sunday, the stations become frenzied! Everybody is set For some suburb or other, Saying goodbye to one another With bewildered gestures! On Sunday the trains travel fast, Devoured by insatiable tunnels; And the faithful road signals Communicate, through a single eye, In althogether mechanical impressions. On Sunday, in the blue haze of my dreams, My sad thoughts, Of fireworks that were missed, Will not leave off Mourning for those Sundays that are gone. And the night, on velvet feet, Puts the lovely, weary sky to sleep, And it is Sunday on the pathway of the stars; The Virgin of gold and silver Lets fall the flowers of slumber! Ouickly, little angels, Overtake the swallows, So that you may go to rest With your sins all forgiven! Have pity on the towns, Have pity on the hearts,

You, Virgin of gold on silver!

Welcome to the Junior Recital on



Elizabeth Carson McHan

Thanks everyone for coming, I really appreciate it. Please stay for goodies after the recital, and let me thank you in person for coming. I would just like to take this opportunity to say 'thanks' to some people that made this as enjoyable as I hope it will be.

Thanks Ayako and Renna, for the hours that you have spent with me. Thanks Aaron, for the very generous loan of your Viola. Thanks everyone from school for being so supportive and venturing out to Sherwood Park for me. Thanks everyone from my church homes for your love, support, and prayers. Thanks to all of my teachers for your years of trial and tribulation through me. Thanks to my family, for putting up with the year of "Twinkle" and all of the years since, and lastly, Thank you God for my ability to play, for my freedom to play, and for everyone that you have placed in my life.

I hope that you all enjoy the recital.

Beethoven—Sonata No. 8 for Piano and Violin

I. Allegro Assai

II. Tempo di Minuetto

III. Allegro Vivace

Assisted by—Renna Hoang

Schubert—Sonata for Arpeggione and Piano, arranged for Viola

I. Allegro Moderato

II. Adagio (attacca)

III. Allegretto

Assisted by—Ayako Tsuruta

Intermission

Wieniawski—Violin Concerto No. 2 in D minor, Opus 22

I. Allegro Moderato

II. Romance—Andante no troppo

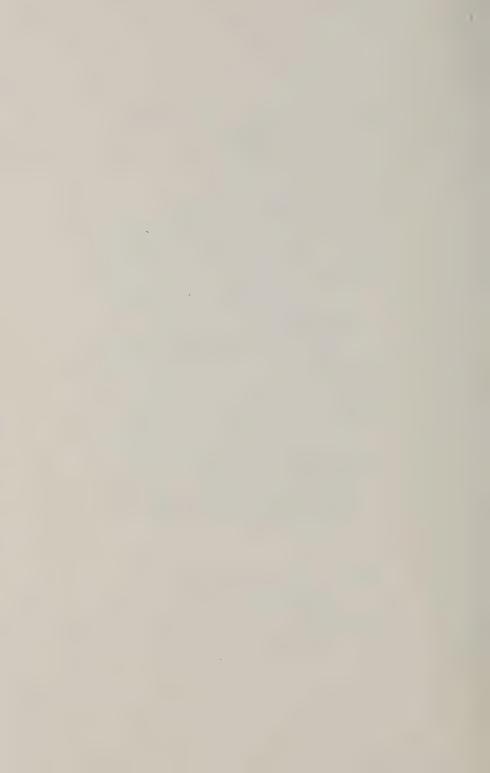
III. Allegro con fuoco,

Allegro moderato—A la Zingara

Assisted by—Ayako Tsuruta

Ms. McHan is performing this concert in partial fulfillment of her BMus degree.

Ms. McHan is a recipient of the Beryl Barns Memorial Award



vox saxophonalis

soprano saxophone - Jean-François Picard alto saxophone - Laurel Sadownik tenor saxophone - Karen Porkka baritone saxophone - Jessica Keyes

> Sunday, May 25, 2003 8:00pm

Convocation Hall University of Alberta

Admission - Free

PROGRAM*

La Tempesta di Mare

Allegro 1:45

II: Largo

III: Presto

Antonio Vivaldi

(1678-1741)

arr.Pierre Borango

Quator pour Saxophones (1955)

Brillante

Doloroso 11: III: Sprituoso

IV: Andante-Presto

Pierre Max Dubois

(1930-1995)

Rialto Ripples Rag (1917)

George Gershwin (1898-1937)tr. Gerry Nowak

INTERMISSION

Quartet #1 in Three Movements (1995) Bob Mintzer

Slowly Ш 111: Allegro

Allegretto (b.1953)

Historie du Tango (1986)

pour Quatour de Saxophones (1991)

Bordel 1900 II: Cafe 1930

111: Night Club 1960 Astor Piazzolla (1921-1992)tr. Claude Voirpy

^{*} Please do not applaud between movements.

PROGRAM NOTES

Italian Baroque Composer, Antonio Vivaldi, known for his contribution in the development of the concerto, is also responsible for writing numerous works for woodwinds, which were not common in Venice at the time. Vivaldi's music remained inactive for centuries until some major manucript discoveries were made in the 20th Century which led to an explosion of performances and recordings. La Tempesta di Mare (The Tempest of the Sea), composed in Vivaldi's later years, is a collection of concertos for flute or woodwinds. The chamber music arrangement was originally for flute, oboe, violin, bassoon, and basso continuo. The transcription is well suited for saxophone quartet. Much like The Four Seasons, La Tempesta di Mare, explores Vivaldi's programmatic and dramatic stive. This work is modelled after Shakespeare's play, The Tempest (1617). Each movement invokes different images from the play. The first movement portrays the imaginary storm, the Tempest, while the second movement symbolizes the interrupted love between Miranda and Sebastian. The third movement has fanfare qualities which illustrate the royal banquet scene at the end of the play.

French composer, **Pierre Max Dubois** composed over 50 works for saxophone, which includes a large body of works for the wind repertoire. Dubois studied with Milhaud and Rivier and was greatly influenced by the music of Prokofiev. He taught at the Paris Conservatoire and consistently composed in the traditional French Neo-Classical style.

The *Quator pour Saxophones* is one of the most popular works for the saxophone quartet. It possesses light and humerous qualities, as well as drama, and vigour.

Born in Brooklyn, **George Gerswin** began his career playing the piano by ear. At the age of 13, he became a "song plugger" in Tin Pan Alley. By the 1920's Gershwin had produced hundreds of songs, musicals, including his famous *Rhapsody in Blue*. The *Rialto Ripples Rag* was composed in conjuction with Will Donalson when Gershwin was in his teens. Origianally written for solo piano, it is the only known rag by Gershwin.

American saxophonist, **Bob Mintzer**, is a performer, composer, arranger and educator. He is open minded to all genres, including, pop, jazz, latin, orchestral, and world. He has played with many jazz greats. Mintzer formed his own Big Band in 1984, and he continues to write arrangements for Big Band, as well as saxophone methods, and solos. The *Quartet #1 in Three Movements* is one of two saxophone quartets by Mintzer. It incorporates many different styles and genres, and goes beyond the parameters of "jazz."

Astor Piazzolla is an Italian born in Argentina. When he was four, the family moved to New York where he was exposed to Duke Ellington and jazz at the Cotton Club. Piazzolla began playing the bandoneon (button accordian) at age nine after hearing nostalgic tangos his father used play on the gramaphone. In 1937, the family went back to Argentina, and Astor moved to Buenos Aries, where he formed a tango band. In the 50's he went to Europe and studied classical composition with Nadia Boulanger, where he formulated a new tango style. The fusion of traditional tango, with the harmonies of classical and jazz music became Piazzolla's trademark in his modern "tango nuevo" style. Historie du Tango was originally composed for flute and guitar, and was later arranged for saxophone quartet. Piazzolla reflects on the different ages of tango. Piazzolla offers program notes in the score: "Bordello, 1900: The tango originated in Buenos Aries in 1882...This music is filled with grace and liveliness. It paints a picture of good natured chatter of the French, italian, and Spanish women who peopled these Bordellos as they eased policemen, theives, sailors, and riffraff..."

"Continental Cafe 1930: ...People stopped dancing as they did in 1900, preferring to listen...It became more musical, and more romantic...The movements are slower..."

"Night Club 1960: ...the tango evolves again as Brazil and Argentina come together in Buenos Aries. The bossa nova and the new tango move to the same beat...Audiences rush to night clubs to listen earnestly to the new tango..."

Adrienne Lloyd, piano

Sunday, June 1, 2003 at 2:30 pm

Partita 4, Ouverture	Johann Sebastian Bach (1685-1750)
Sonata in E flat major, Hob. XVI: 52 I. Allegro II. Adagio III. Presto	Joseph Haydn (1732-1809)
Rondo Capriccioso, Op. 14	Mendelssohn Bartholdy (1809-1847)
Seguidillas, Op. 232	Isaac Albeniz (1860-1909)
Visions Fugitives I. 1. Lentamente II. 2. Andante III. 5. Molto giocoso IV. 10. Ridicolosamente	Sergey Prokofiev (1891-1953)
Etude, Op. 25, No.1	Frederic Chopin (1810-1849)



ANDREW WAN, violin and DAVID EGGERT, cello Assisted by AYAKO TSURUTA

Sunday, June 1, 2003 3:00 pm Convocation Hall, Old Arts Building University of Alberta

In preparation for studies at the Juilliard School and the New England Conservatory in September 2003.

Donations gratefully accepted. Reception to follow.

Program

Andrew Wan, Violin; David Eggert, Cello

J.S. Bach (1685-1750)

Two-Part Inventions

I. BWV 772 C major

VI. BWV 777 E major

XIII. BWV 779 F major

IX. BWV 780 f minor

Sinfonia

XV. BWV 801 b minor

E. Ysaÿe (1858-1931)

Sonata No.4 for Solo Violin in e minor, Op. 27

I. Lento Maestoso

II. Quasi Lento

III. Presto ma non troppo

G. Cassado (1897-1966)

Suite for Solo Cello

II. Sardana (Danza)

III. Intermezzo et Danza Finale

Intermission

N. Milstein (1903-1992)

Paganiniana (variations on the theme from N. Paganini's 24th Caprice)

H. Wieniawski (1835-1880)

Polonaise Brilliante in D major, Op. 4*

F. Chopin (1810-1849)

Polonaise Brilliante in C major, Opus 3*

D. Popper (1843-1913)

Hungarian Rhapsody, Opus 68*

J. Halvorsen (1864-1935)

Passacaglia for Violin and Cello in g minor (variations on a theme from F. Handel's 7th Suite for Harpsichord)

*Assisted by Ayako Tsuruta

Andrew Wan, 19, recently completed his second year of his Bachelor of Music program at the University of Alberta, studying with Martin Riseley and Aaron Au. He began his studies at the age of five with Yoko Wong, and has recently had the privilege of being coached by Tom Johnson. Andrew has garnered numerous top prizes in national, regional and local music competitions, including the University Symphony and Northern Alberta Concerto Competitions, Lorraine Downey, Shean Sonata and Bourret Competitions. He recently placed third in the Shean National Strings Competition. In the summer of 2001, he was a member of the Enigma String Quartet, which won first place at the Canadian Music Competitions in Quebec City and the National Music Festival in Calgary. Andrew has performed concertos with the Edmonton Symphony Orchestra, the National Institute of Music Orchestra of Cuba, the Edmonton Youth Orchestra, as well as the University Symphony and the Academy Strings. He has participated in masterclasses with Yuval Yaron, Erika Raum, Andrew Dawes, and the St. Lawrence and Juilliard String Quartets. In addition to being concertmaster of both major University ensembles as well as the Edmonton Youth Orchestra, Andrew has been member of the National Youth Orchestra and is currently first violinist of the University Scholarship String Quartet. This summer, Andrew will be attending the National Arts Centre Young Artist Program in Ottawa under a full scholarship. He has recently been accepted as a transfer student at the Juilliard School in New York, where he will study with Sally Thomas in the fall.

David Eggert, 18, began playing cello at the age of three, and currently studies with Tanya Prochazka. Playing solo, he won the Alberta Provincial Music Festival, and has been awarded the Bourret, Downey, Harcourt Smith, and Shean Sonata Scholarships from Edmonton Kiwanis Music Festival. In 2001, he placed first in both the National Music Festival and Canadian Music Competitions playing chamber music. The Enigma String Quartet was subsequently awarded the City of Edmonton Salute to Excellence Award in Fine Arts. He has played solos with Edmonton Youth Orchestra, Edmonton Philharmonic Orchestra, and the National Youth Orchestra of Canada. David received full scholarships to attend the National Arts Centre Young Artist Program in Ottawa under the direction of Pinchas Zuckerman, as well as the Banff Centre Masterclass Program, where he studied with Aldo Parisot and Shauna Rolston. In the summer of 2001, he was accepted as principal cellist of the National Youth Orchestra of Canada, conducted by Sir Simon Straetfield, and toured Eastern Canada. This summer, he will attend the Orford masterclass program to study with Janos Starker and Laurence Lesser. He is currently a member of the University of Alberta Scholarship Quartet, and serves as principal cellist of the Edmonton Youth Orchestra and the two University orchestras. David has participated in masterclasses with Anner Bylsma, Joel Kroznick, Yehuda Hanana, Eric Wilson, Amanda Forsyth, Paul Marleyn, Raphael Wallfisch, and the Juilliard String Quartet. He has recently been accepted into the New England Conservatory in Boston, where he will continue his studies next year.

A pianist with a broad range of repertoire, **Ayako Tsuruta** has given numerous concerts throughout North America, Europe and the Middle East. After her family moved from Japan to Connecticut in 1980, she continued her studies with Leena K. Crothers in New Haven, the late Josef Raieff at the Juilliard School, Claude Frank at Yale University, Maria Curcio-Diamand in England, and the late Marek Jablonski at the University of Alberta, where she is currently a Doctor of Music Candidate. Ms. Tsuruta was Visiting Assistant Professor at the Department of Music from 1999-2002. This July, she will be participating as one of the three Piano Interns at Charles Castleman's String Quartet Program at Bucknell University in Pennsylvania. In August, she will return to MusiCamp in Red Deer as Collaborative Artist.

Acknowledgements

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Chinese Journal, University of Alberta — for publicizing the concert
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P.J. Tan Violin Shop — for the generous loan of Andrew's instrument
Tom Johnson, Tanya Prochazka and Vera Shean — for the duo coachings
Dan Chou — for videotaping the concert
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Jochen Eggert — for recording the concert
Rob Desjardins — for publicizing the concert
Laura Grant — for her advice regarding the advertising for the concert
Ondrej Golias — for stage-managing the concert
Ayako Tsuruta — for her guidance and expertise
Wei Yew — for the design of the posters
Café Dabar, Caroline Eggert, Trang Nguyen, Jennifer Wan — for their help with
the reception

Concert Choir

Debra Cairns, Conductor David Wilson, Assistant Conductor

Spring 2003 Tour Program

The program will be selected from the following repertoire:

Songs of Belief

Regina Coeli Giovanni P da Palestrina

(ca. 1524/6-1594)

Ave Verum Peter Togni

(b. 1959)

Also hat Gott die Welt geliebt Heinrich Schütz

(1585-1672)

David Wilson, conductor

City Called Heaven Hall Johnson (1887-1970)

Ev'ry Time I feel the Spirit William L Dawson

(1898-1990)

Stewart Mawdsley, baritone

Songs of Night and Rest

Stopping by the Woods on a Snowy Evening Larry Nickel (b. 1950)

Ariane Maisonneuve, piano

Three Lullabies (Trzy Kołysanki), Op.49 Henryk Górecki

(b. 1933)

Two Songs (Song of the Morning/Eyes of Heaven) Sven-Erik Bäck

(1919-1994)

Songs of Nature

Ecco mormorar l'onde Claudio Monteverdi

(ca. 1567-1643)

Harry Somers

(1925-1999)

From Vanessa Samuel Barber
Under the Willow Tree (1910-1981)

Christina Hof, soprano Ariane Maisonneuve, piano

From Six Chansons Paul Hindemith

Verger (1895-1963)

Our Canadian Heritage

From Five Songs of the Newfoundland Outports

The Old "Mayflower"

Song for the Mira

Allister MacGillivray
(b. 1948)

Gabrielle Donnelly, alto Meera Varghese, flute

From Three Canadian Folk Songs

The Bluebird

Ariane Maisonneuve, piano

From Five Songs of the Newfoundland Outports

Si j'avais le bateau

Three French-Canadian Folk Songs

J'entends le Moulin

Harry Somers (1925-1999)

Derek Holman

(b. 1931)

Richard S. Eaton (1914-1968)

Donald Patriquin (b. 1938)

Ariane Maisonneuve, piano

Texts and Translations

Regina Coeli

Regina coeli laetare, alleluia. Quia quem meruisti portare, alleluia. Resurrexit, sicut dixit, alleluia:

Ora pro nobis Deum. Alleluia.

Ave Verum Corpus

Ave verum corpus,
natum de Maria Virgine:
Vere passum,
immolatum in cruce pro homine:
Cujus latus perforatum,
unda fluxit sanguine:
Esto nobis praegustatum
in mortis examine.
O Jesu dulcis, O Jesu pie,
O Jesu fili Mariae,
miserere mei. Amen.

Queen of heaven rejoice, alleluia. For whom you were worthy to bear, alleluia.
He has risen, as he said, alleluia:
Pray for us to God. Alleluia.

Hail, true Body, born of the Virgin Mary, Who has truly suffered, was sacrificed on the cross for mortals, Whose side was pierced, whence flowed water and blood: Be for us a foretaste of heaven during our final examining. O Jesu sweet, O Jesu pure, O Jesu, Son of Mary, have mercy upon me. Amen.

Also hat Gott die Welt geliebt

Also hat Gott die Welt geliebt daß er seinen eingebornen Sohn gab. Auf daß alle, die an ihn glauben, nicht verloren werden, sondern das ewige Leben haben. For God so loved the world that he gave his only begotten Son, that whosoever believeth in him should not perish, but have everlasting life.

City Called Heaven

I am a po' pilgrim of sorrow,
I'm tossed in dis wide worl' alone.
No hope have I for tomorrow;
I started to make Heav'n my home.
Sometimes I am tossted an' driven, Lord;
Sometimes I don' know where to roam.
I heard of a city called Heaven;
I've started to make it my home.

My mother has reached dat pure glory, My father's still walkin' in sin. My brothers an' sisters won't own me, because I am try'n' to get in. Sometimes I am tossted an' driven, Lord; Sometimes I don' know where to roam. I heard of a city called Heaven; I've started to make it my home.

Ev'ry Time I feel the Spirit

Ev'ry Time I feel the Spirit, movin' in my heart, I will pray, Yes ev'ry Time I feel the Spirit, movin' in my heart, I will pray.

Upon the mountain, my Lord spoke, out of his mouth came, fire and smoke; Looked all around me, It looked so fine, 'till I asked my Lord if all was mine. Ev'ry Time I feel the Spirit, movin' in my heart, I will pray, Yes ev'ry Time I feel the Spirit, movin' in my heart, I will pray.

Jordan river, is chilly and cold, it chills the body, but not the soul; There ain't but one train, upon this track, it runs to heaven, an' right back. Ev'ry Time I feel the Spirit, movin' in my heart, I will pray, Yes ev'ry Time I feel the Spirit, movin' in my heart, I will pray, Yes, I will pray.

Stopping by the Woods on a Snowy Evening

Whose woods these are I think I know. His house is in the village, though; He will not see me stopping here To watch his woods fill up with snow.

My little horse must think it queer To stop without a farmhouse near Between the woods and frozen lake The darkest evening of the year.

He gives his harness bells a shake To ask if there is some mistake. The only other sound's the sweep Of easy wind and downy flake.

The woods are lovely, dark and deep, But I have promises to keep, And miles to go before I sleep And miles to go beofre I sleep.

Three Lullabies (Trzy Kołysanki), Op. 49 1. Uśnijże mi, uśnij

Uśnijże mi, uśnij Albo mi urośnij. Pożeniesz mi gęsi Do zielonej sośni.

Kołsz mi się, kołysz, Kolebeczko sama. Bo jak ty mi uśniesz, Ja pójdę do siana

2. Kołyszże sie kołysz

Kołyszże się kołysz Kolibko lipowa, Niechże cię Pan Jezus Syneczku zachowa.

Kołyszże się kołysz, Od ściany do ściany, Uśnijże mi, uśnij, Syneczku kochany. 1. Go to sleep, go to sleep Go to sleep, Go to sleep and grow up. You will take my geese To the green pine forest.

Rock the cradle, Rock yourself, For when you fall asleep, I will stack the hay.

2. Rock, rock

Rock, rock Lime wood cradle. May Jesus protect you my son.

Rock, rock From wall to wall. Go to sleep, go to sleep My darling son.

Three Lullabies (Trzy Kołysanki) (cont'd)

3. Nie piej, kurku, nie piej Nie piej, kurku, nie piej, Nie budź mi Marysię. Nocka była krótka, Nie wyspała mi sie.

Całą noc nie spała, Całą noc płakała. Lulajże, Marysiu, Lulaj, moja mała.

Two Songs

1. Song of the Morning

See, see wond'rous light and scent. See the smile of the fields and listen, Oh listen to song of the morning.

2. Eyes of Heaven

Blue eyes of heav'n are watching, They follow us, 'lone or in crowds. But should it become all too troublesome, Then shelter they seek in clouds. Don't ever believe they're in pain. It's not that they're weeping, it's the rain.

Ecco mormorar l'onde

Ecco mormorar l'onde e tremolar le fronde a l'aura matutina e gl'arborselli; e sovra i verdi rami i vagh' angelli, cantar soavemente. e rider l'oriente: ecco, gia l'alb' appare, e si specchia nel mare, e rassere na il cielo, e' imperla il dolce gielo, e gl'alti monti indora: O bella e vagh' aurora! L'aura e tua messagiera e tu da l'aura. ch'ogn' arso cor ristaura.

3. Don't crow, cock, don't crow

Don't crow, cock, don't crow.
Don't wake Mary.
The night was short,
She didn't get enough sleep.

She did not sleep the whole night through.
She wept the whole night.
Hushaby, Mary,
Hushaby, my little one.

Hear! the waves are murmuring, and the treetops gently rustle as morning breezes stir among the branches. On the verdant boughs the birds sing sweetly, and the eastern sky is laughing; Now the dawn arises: mirrored deeply in the ocean, she brightens all the heavens. turns the dewdrops to pearls, and bedecks the mountains with gold: Oh, lovely and gracious dawn, breezes thy heralds and thou their envoy: you restore grieving hearts to life again.

Under the Willow Tree

Under the willow tree two doves cry, ah, oh!

Where shall we sleep, my love, whither shall we fly?

The wood has swallowed the moon, the fog has swallowed the shore, the green toad has swallowed the key to my door.

Verger

Jamais la terre n'est plus réelle que dans tes branches, ô verger blond, ni plus flottante que dans la dentelle que font les ombres sur le gazon.

Là se rencontre ce qui nous reste; ce qui pèse et ce qui nourrit, avec le passage, manifeste de la tendresse infinie.

Mais a ton centre la calme fontaine, presque dormant en son ancien rond, de ce contraste parle à peine, tant en elle il se confound.

The Old "Mayflower"

Old Joe B. Langdon looking out the door Watching the Mayflower come ashore, Come a shore all on the sand, And there she smashed like an old tin pan.

Out with the cargo, dry fish and ale, Old Don Mills he stole the pail, Nellie Packham quick like a whistle Grabbed some jars and stole the kettle.

Cookie Gillis, the second man, Carried the wood across Cape Sand, He piled it up like an old church tower and that was the end of the old Mayflower. The earth is nowhere so real a presence, as amid thy branches, o orchard blond, nowhere so airy as here in the pleasance of lacy shadow on grassy pond.

There we encounter that which we quested,

that which sustains and nourishes life, and with it the passage manifested of sweetest tenderness undying.

But at thy center the springs limpid waters almost asleep in the fountain's heart, of this strange contrast scarce have taught us since of them it is so truly a part.

Song for the Mira

Out on the Mira on warm afternoons, Old men go fishin' with black line and spoons. And if they catch nothin' they never complain. I wish I was with them again.

As boys in their boats call to girls on the shore, Teasin' the ones that they dearly adore, And into the evening the courting begins, I wish I was with them again.

Can you imagine a piece of the universe more fit for princes and Kings? I'll trade you ten of your cities for Marion Bridge and the pleasure it brings.

Out on the Mira on soft summer nights, Bonfires blaze to the children's delight; They dance round the flames singing songs with their friends, I wish I was with them again.

And over the ashes the stories are told of witches, and werewolves and Oak Island gold. Stars on the river face sparkle and spin. I wish I was with them again.

Can you imagine, a piece of the universe more fit for princes and Kings? I'll trade you ten of your cities for Marion Bridge and the pleasure it brings.

Out on the Mira the people are kind. They treat you to homebrew and help you unwind. And if you come broken they'll see that you mend. I wish I was with them again.

Now I'll conclude with a wish you go well. Sweet be your dreams, and your happiness swell. I'll leave you here, for my journey begins. I'm going to be with them again.

The Bluebird

O the ice upon the Mirmachi will melt before the sun, And Captain Moar's water boat will soon be on the run. For half a cent a gallon the ships he will supply, And the Captain says he'll run her 'till the tank runs dry.

O the Dunderberg is nowhere when the Bluebird sets her sail, She can beat her in smooth water she can storm the roughest gale, I have seen her mainmast quiver, and her fore in splinters fly, And the Captain says he'll run her 'till the tank runs dry.

The Bluebird (cont'd)

O the mate said, "Let us beach her" as her crept down from the breeze,

But the captain, told him for to go, where water will not freeze.

He quickly grabbed the tiller and to him made reply,

"I'll stand be thee, old Bluebird 'till the tank runs dry."

Now all ye merry mariners that cross the briny sea,

If ever it should be your luck to come to Mirmachi,

You will see the noble Bluebird, through the waters she will fly,

And the Captain says he'll run her 'till the tank runs dry.

Si j'avais le bateau

Si j'avais le bateau Que mon Père m'avait donné (A l'honneur du patron! Faisons sauter le bouchon!) Je pourrais traverser l'eau Et la mer sans bateau.

Si j'avais des enfants Qui m'appell'raient pas maman (Je boirons á la santé:) Oh! Je prieras Dieu souvent, Qu'ils mouririont subitement.

A l'honneur du patron Faisons sauter le bouchon, Je boirons à la santé d'un aimable société!

If I had the boat

If I had the boat that my father gave me, (At the honour of the boss, let's pop the cap.) I could cross the water and the sea without a boat.

If I had lads that wouldn't call me mama, (I would drink to their health.) Oh, I would often pray to God that they would suddenly die.

At the honour of the boss, let's pop the cap.
I would drink to the health of a likeable society.

Three French-Canadian Folk Songs En Passant par la Lorraine

En passant par la Lorraine Avec mes sabots, En passant par la Lorraine Avec mes sabots, Rencontrai trois capitaines, Avec mes sabots dondaine, Oh! Oh! Avec mes sabots.

Rencontrai trois capitaines Avec mes sabots, Rencontrai trois capitaines Avec mes sabots; Ils m'ont appelé vilaine, Avec mes sabots dondaines, Oh! Oh! Oh!

Je ne suis pas si vilaine, Avec mes sabots, Je ne suis pas si vilaine, Avec mes sabots. Puisque le fils du roi m'aime, Avec mes sabots, dondaine, Oh! Oh! Oh!

A la Claire Fontaine

À la claire fontaine M'en allant promener, J'ai trouvé l'eau si belle Que je m'y suis baigné.

Refrain:

Il y a longtemps que je t'aime, Jamais je ne t'oublierai.

J'ai perdu ma maîtresse Sans l'avoir mérité, Pour un bouquet de roses Oue je lui refusai.

Je voudrais que la rose Fût encore au rosier, Et moi et ma maîtresse Dans les mêm's amities.

While passing by Lorraine

While passing by Lorraine, With my shoes, While passing by Lorraine, With my shoes, I met three captains, With my shoes, dondaine, Oh! Oh! Oh! With my shoes.

I met three captains
With my shoes,
I met three captains
With my shoes,
They called me: Unpleasant!
With my shoes, dondaine,
Oh! Oh! Oh!
With my shoes.

I am not so unpleasant, With my shoes, I am not so unpleasant, With my shoes, Since the king's son likes me, With my shoes, dondaine, Oh! Oh! Oh! With my shoes.

By the clear running fountain

By the clear running fountain I strayed one summer day.
The water looked so cooling I bathed without delay.

Refrain:

Many long years have I loved you, Ever in my heart you'll stay.

I have lost my loved one In such a senseless way, She could not have the roses That I had picked that day.

Now I wish those red roses Were on their bush today, While I and my beloved Still went our old sweet way.

Vive la Canadienne

Vive la Canadienne! Vole, mon coeur, vole! Vive la Canadienne Et ses jolis yeux doux.

Nous la menons aux noces, Vole, mon coeur, vole! Nous la menons aux noces, Dans tous ses beaux atours.

On danse avec nos blondes, Vole, mon coeur, vole! On danse avec nos blondes, Nous changeons tour à tour.

J'entends le Moulin

J'entends le Moulin tique tique taque. Mon père a fait batir maison.
L'a fait batir à trois pignons.
Sont trois charpentiers qui la font.
Le plus jeune c'est mon mignon.
Qu'apportes-tu dans ton jupon?
C'est un paté de trois pigeons.
Asseyons-nous et le mangeons.
En s'asseyant il fit un bond,
Qui fait trembler mer et poissons,
Et les cailloux qui sont au fond.

Long live my Canadian girl

Long live my Canadian girl, Fly, my heart, fly! Long live my Canadian girl And her sweet, blue eyes.

We lead her to the wedding, Fly, my heart, fly! We lead her to the wedding, In all her beautiful finery.

We dance with our fair-headed ones, Fly, my heart, fly! We dance with our fair-headed ones, And change partners with each turn.

I hear the millwheel

I hear the millwheel tique tique taque. My father is having a house built. It's being made with three gables. There are three carpenters building it. The youngest is my darling. What do you have in your apron? It's a pie made of three pigeons. Let's sit down and eat it. While sitting down they all leapt up, Causing the sea and fish to tremble, And the stones which are on the bottom.

University of Alberta Concert Choir, Tour, 2003 Dr Debra Cairns, Conductor David Wilson, Assistant Conductor Ariane Maisonneuve, Accompanist

SOPRANO I

Christina Hof, Duncan, British Columbia Jill Hoogewoonink, Sherwood Park, Alberta Erica Knutson, Camrose, Alberta Janice Marple, Calgary, Alberta Constance McLaws, Edmonton, Alberta

SOPRANO II

Janey Chan, Calgary, Alberta Joanna Dick, Sherwood Park, Alberta Remi Do, Kwang-ju, Korea Ariane Maisonneuve, Donnelly, Alberta Meera Varghese, London, Ontario

ALTO I

Lily Chan, Edmonton, Alberta Tamara Guillaume, Edmonton, Alberta Amanda Koenig, Edmonton, Alberta Teresa LaRocque-Walker, Edmonton, Alberta Kristine Nielsen, Spruce View, Alberta Sarah Prescott, Calgary, Alberta Allison Schmidt, Westlock, Alberta

ALTO II

Gabrielle Donnelly, Calgary, Alberta Bethan Franklyn, Edmonton, Alberta Emily Ng, Edmonton, Alberta

ALTO/TENOR

Lisa Brownie, Edmonton, Alberta Rebecca Carter, Edmonton, Alberta Cynthia Kim Vun Chiew, Kuala Belait, Brunei Darussalam Raymond Hansen, Lacombe, Alberta Yong Li, Shanghai, China Michael Lyngstad, Swift Current, Saskatchewan

BARITONE/BASS

Kyle Carter, Edmonton, Alberta
Philip King, Man Chow, Hong Kong
Christopher Chung, Westbank, British Columbia
Nathan Finkbeiner, Sherwood Park, Alberta
Lincoln Ho, Toronto, Ontario
Ryan Kolodziej, Lethbridge, Alberta
Damon MacLeod, Edmonton, Alberta
Stewart Mawdsley, Fort Smith, Northwest Territories
Michael Wiens, Edmonton, Alberta
David Wilson, Calgary, Alberta